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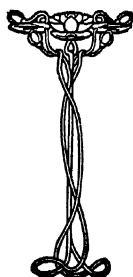
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**STORIES OF HYMNS
FOR
CREATIVE LIVING**

STORIES OF HYMNS FOR CREATIVE LIVING

By
CHARLES ARTHUR BOYD



Philadelphia
THE JUDSON PRESS

BOSTON
KANSAS CITY

CHICAGO
SEATTLE

LOS ANGELES
TORONTO

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Published November, 1938

FOREWORD

REPRINTED FROM *Hymns for Creative Living*

Someone has said that a great hymn is not something that has been manufactured for the market, but the creation of a soul that has had communion with God. In other words, only that song—both words and music—which came out of a worship experience will be able to induce such an experience. In selecting the songs to be included in *Hymns for Creative Living* the committee has tried to keep this principle in mind. To this end songs both old and new have been selected. Among the old will be found a group of hymns that have definitely become a part of the Christian heritage. Without them no hymnal, whatever its purpose, would be complete. The newer hymns that have been included, in the judgment of the committee are destined to occupy an equally exalted place in the Christian hymnology of the future. These are the songs which seem to interpret with clear and prophetic insight something of the religious temper of the days in which we live. Whether old or new, however, no song has been included that does not point the worshiper, at least potentially, in the direction of those paths which lead inevitably to the discovery of “new values beyond those which men have heretofore recognized.”

Hymns for Creative Living has come into being as the result of a persistent demand for a comparatively small hymnal, that could be secured at a nominal cost without sacrificing in any degree the quality of the songs selected. The committee charged with the responsibility of preparing it has consulted with a large number of persons whose judgment in this field is both recognized and valued. To all those who have thus participated in one way or another in the preparation of the book, grateful thanks are due.

THE COMMITTEE:

Richard Hoiland, *Chairman*,
Margaret E. Sherwood,
Louis H. Koehler,
Stanley A. Gillet,
Carl H. Morgan.

INTRODUCTION

Stories of Hymns for Creative Living is intended as a companion volume to *Hymns for Creative Living*. It contains some comment on each of the hymns in that book; a certain number being given full-page treatment—with special emphasis on the interpretation; to others a half-page is devoted; while a few are mentioned only briefly.

The biographical data of the authors and composers is given only once—with the hymns if their work appears for the first time in our Hymnal. The data has been condensed as much as possible, since these facts are readily available. An attempt has been made to give something of the locale of the writing of the hymn—if it is known—and to make somewhat vivid the circumstances of the writing. We have tried to present the message and challenge of the hymn to present-day life, in the spirit of the phrase, "Creative Living."

In addition to the Indexes taken from the Hymnal, there are two new indexes, one of Authors and one of Composers, that will be of interest to those who care about the historical development of hymnology. And it is hoped that the book may be of real and practical value to all who love the great hymns.

The author gratefully acknowledges his indebtedness to H. Augustine Smith's *Lyric Religion*; to the new *Handbook to the Hymnal* (Presbyterian); and to Robert G. McCutchan's *Our Hymnody*. He has appreciated especially the cordial cooperation of Richard Hoiland, chairman of the hymnal committee; and of his good friend, L. Earl Jackson.

C. A. B.

September, 1938.

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STORIES OF HYMNS FOR CREATIVE LIVING

(The date following the author's name in the heading, is the year in which the hymn was published)

1. Come, Thou Almighty King

ANONYMOUS, 1757

"Creative Living" must have large place for both praise and prayer. Certainly, in a book of worship, tributes of praise to the Triune God must be prominent. Accordingly, this hymn stands first in our plan. No author's name appears with this hymn. Yet, since 1757 it has been sung by the church universal. It has the elements of a real hymn—praise and prayer, simplicity of language, unity of thought, and progress of idea.

Its first appearance was in 1757, in one of Wesley's small pamphlets. An interesting study is the variety of the names in it, applied to God.

ITALIAN HYMN

A tune familiar to all church-goers. Composed, in 1767, by an Italian living in London, Felice de Giardini, it has long been wedded to this hymn. De Giardini was well known in his native Italy as a violinist when he decided to make London his home. For many years he was one of the prominent and successful music teachers of that city.

It should be remembered that this is a song of praise. The unison measures offer special opportunity for joyous emphasis. The movement should be fairly rapid, without too much slowing down in the last line.

2. Holy, Holy, Holy

REGINALD HEBER, 1827

It is said that this hymn has been translated into eighty-one languages. Nor do we wonder, when we read its matchless language and sense the sweep of its vision of praise.

It was written while Heber was rector of the parish church of Hodnut, England. He was concerned about the singing of his congregation, and searched everywhere for new and better hymnic material. A true poet himself, he was able to supply with his own pen part of the lack.

Reginald Heber was born in Malpas, Cheshire, England, in 1783. He graduated from Brasenose College, Oxford, and became one of the most famous preachers of the Church of England. In 1823 he accepted, after twice refusing it, the Bishopric of India and Ceylon. His health broke under the strain of constant travel and the climate, and he died in India in 1826. A year after his death his widow published a volume of his poems and hymns, including this one.

Because of its very familiarity from constant use, there is a real danger of missing some of its wealth of imagery, its depth of meaning. It is well to try reading it aloud.

NICÆA

This stately tune, by Dr. John B. Dykes, was composed for this hymn. Care should be taken to bring out by gradual crescendo the full value of the "Holy, Holy, Holy."

John B. Dykes was one of England's masters of church music. Born in Hull, March 10, 1823, he showed his musical ability as a lad. He became an Anglican clergyman and spent most of his life in Durham, first connected with the Cathedral and his last fourteen years as rector of St. Oswald's Church. His greatest work was his musical compositions, especially his hymn-tunes, of which he wrote three hundred.

3. Lord of All Being

OLIVER WENDELL HOLMES, 1859

This comprehensive hymn of praise made its first appearance not in a hymnal, but in a secular magazine. It was with this poem that Oliver Wendell Holmes concluded his serial, "The Professor at the Breakfast Table," in the *Atlantic Monthly* for December, 1859.

In a remarkable manner the poet here combines the ideas of God the Creator, and God the loving Father. It is one of those majestic bits of true praise which come almost spontaneously from the hearts of real poets.

Holmes is always thought of in connection with Boston and Cambridge. Born in 1809, he graduated from Harvard and for thirty-five years served his alma mater as Professor of Anatomy. He is remembered for his kindly humor, genial manner, and excellence in literary work. He died in 1904.

A stanza omitted in our Hymnal is the fourth:

Lord of all life, below, above,
Whose light is truth, whose warmth is love,
Before Thy ever-blazing throne,
We ask no lustre of our own.

LOUVAN

The tune, by Virgil C. Taylor, to which this hymn is set, has just the dignified movement needed for these words. Its first appearance was in *The Sacred Minstrel*, which Taylor edited in 1846. It was used there for Moore's hymn, "There's nothing bright above, below."

In the singing, care should be taken not to sing too fast. Notice the punctuation, or the lack of it, between the lines, so that each phrase may be given its full value and its meaning emphasized.

4. O Worship the King

SIR ROBERT GRANT, 1833

The intimate connection between the hymnal and the Bible is clearly shown in this great hymn, based on the beginning of Psalm 104.

Sir Robert Grant became a member of the English Parliament when he was only twenty-nine years old. He was knighted and made Governor of Bombay in 1834. He was born and died in India (1779-1838).

In these four stanzas we find a remarkable lyric tribute to the greatness, might and majesty of God. Yet that emphasis is tempered in stanzas three and four by the thought, beautifully expressed, of God's never-failing care and his tender mercies. The four names for God with which the hymn closes are most significant.

LYONS

It was composed by J. Michael Haydn (1737-1806), a younger brother of the famous composer, Franz Joseph Haydn. Michael was a deeply religious man, and is said to have inscribed his works with the initials "O a M D G," meaning, "All to the greater Glory of God." It is likely that we owe this arrangement of one of his works especially to Lowell Mason, for it made its first appearance in America in a collection of the Handel and Haydn Society of Boston.

The opening words suggest the emphasis for the singing, and the pauses suggested by the commas of the last line offer opportunity for a real climax.

5. Light of the World, We Hail Thee

JOHN S. B. MONSELL, 1863

(John 8:12)

It was a dramatic moment in the midst of that evening long ago when the Temple courts were illuminated in memory of the leading of the pillar of fire in the wilderness. Amid that joyous throng of worshipers Jesus dared to say,

"I am the light of the world; he that followeth me shall not walk in the darkness, but shall have the light of life."

It was a supremely audacious claim, but he dared to make it, and he had the right.

Eighteen hundred years later a devoted minister of Jesus, in revolt against hymns of dirge and darkness, thought of that claim, and wrote "Light of the World, We Hail Thee," as his tribute to the truth of it.

Among the nearly three hundred hymns which Doctor Monsell wrote, we today sing only two, "Worship the Lord in the Beauty of Holiness" and "Fight the Good Fight." We certainly ought to add at least this third.

John S. B. Monsell was the son of an archdeacon (Anglican) in Ireland. He was born in 1811, became an Anglican rector, and died at Guilford, Ireland, April 9, 1875, from an accident which occurred while he was inspecting the progress of some repairs in his church.

THE MUSIC

The music, SALVE DOMINE (or, "Save, Lord"), was composed for the hymn, "Hail to the Lord's Anointed," but it fits equally well, or better, these joyous words. The composer, Lawrence W. Watson (May 2, 1860 to July 17, 1925), lived and died in Charlottetown, Prince Edward Island, Canada. Such was his musical ability that he was made organist in St. Peter's Cathedral (Anglican) in his home city when he was only eighteen years old.

6. Ancient of Days

BISHOP WILLIAM C. DOANE, 1886

(*Daniel 7 : 9*)

A hymn written for a city's two-hundredth birthday celebration! Unusual as it may seem, such was the origin of this great Trinity hymn. The city was Albany, New York; the date, 1886; the author, Bishop William C. Doane of the Albany Diocese of the Protestant Episcopal Church.

One bishop in a family is quite unusual, but to have two of them, a father and his son, certainly gives special distinction to the Doane family. The father, George Washington Doane, was also a hymn writer, best known for his "Fling Out the Banner." He was Bishop of New Jersey from 1832 to 1859. The son was the first bishop of the Diocese of Albany, serving from 1869 to 1902, when he became the Chancellor of the Board of Regents of the University of the State of New York. He died in 1913.

He is remembered as a hymn writer only from this one hymn, but it is a worthy monument.

THE MUSIC

It also bears the name, ANCIENT OF DAYS. It was composed for this hymn and its presentation at the Albany celebration by J. Albert Jeffery, then the organist of Bishop Doane's All Saints' Cathedral.

Mr. Jeffery, who was born in Plymouth, England, October 26, 1854, came to America in 1876, at Doctor Doane's request, to head the department of music in St. Agnes' School and to direct the music of the Cathedral. He later became a professor in the New England Conservatory of Music, Boston. His death occurred at Brookline, Massachusetts, June 14, 1929.

In the use of this great hymn of praise care should be taken to keep the singing up to time. It has a stirring rhythm and energetic movement.

7. All Hail the Power

EDWARD PERRONET, 1779

(*Revelation 5 : 11-13*)

This might almost be called "the universal Christian hymn." It is sung by Christians of all races and creeds, all lands and conditions. It has been translated into more than sixty languages.

While the four stanzas printed in our hymnal are those most frequently used, it will be well worth while to hunt up some old book and read the entire hymn. The final stanza was added by the Rev. John Rippon, a London Baptist pastor.

Edward Perronet was born in an English rectory, in 1726, but instead of taking holy orders in the Anglican Church, he associated himself with the Wesleys. His distribution of a very critical poem about the Church of England led to a break with them. For a time he served the Countess of Huntington as chaplain, but later became pastor of an Independent church in Canterbury. He died there in 1792.

This hymn is interesting in that it appeared in instalments. The first stanza only, with the tune, MILES LANE, was published in the November, 1779, issue of the *Gospel Magazine*. It made so great an impression that additional stanzas were demanded. These appeared in the issue of April, 1780, but still without the author's name. Later, however, Perronet acknowledged the authorship.

MILES LANE

This is still *the* tune in England and in Canada, and is fast becoming a favorite in America. It has the virtues of a real dignity that fits these words, and a genuine climax in the last line.

William Shrubsole, the composer, wrote this tune when only nineteen years old. He was born in Canterbury, in 1760, and sang in the Cathedral choir there. Later he

became the organist of the Bangor Cathedral, but was dismissed because of too close association with the dissenters. He then played the organ in one of Lady Huntington's chapels, until his death in London, January 18, 1806.

A very intimate friend of Perronet's, in spite of the difference of thirty-four years in their ages, he was made one of the executors of Perronet's will—because he had shown "a fine disinterested affection."

CORONATION

This, the more familiar tune to all Americans, was composed by Oliver Holden, a Boston musician, in 1793, and appeared in his book, *The Union Harmony*.

One of the objects to be sought out by all music lovers when in Boston is the little organ upon which Holden composed this tune. It is in the Old State House.

Shirley, Massachusetts, was the birthplace of Holden—September 18, 1765—and Charlestown (Boston) his home until his death—September 4, 1844.

DIADEM

Another tune sometimes used for this hymn is **DIADEM**. This was composed in 1838, by a nineteen-year-old layman, a hatter, of Droylsden, England, for a Sunday school anniversary in the Wesleyan chapel. Its first singing was in practice in the hat factory! This young man, John Ellor, (1819-1899) spent the last years of his life in America.

8. Crown Him with Many Crowns

MATTHEW BRIDGES, 1851

(*Revelation 19 : 12*)

Certainly an appropriate hymn for a book entitled *Creative Living!* A great and challenging message for Easter-tide is the fourth stanza (omitted in our hymnal) :

Crown him the Lord of life,
Who triumphed o'er the grave,
And rose victorious in the strife
For those he came to save;
His glories now we sing
Who died and rose on high,
Who died eternal life to bring
And lives that death may die.

It is unfortunate that the pressure of space and the limitations of time compel hymn-book editors to omit stanzas of hymns. Often some of the most significant lines are thus left out. In our book we lose not only the above stanza, but also the one that crowns him as "Son of God."

This is a composite hymn, a considerable rearrangement of it having been made by Rev. Godfrey Thring when he used it in his *Church of England Hymn-book* (1882). The original title for it was "Third Sorrowful Mystery, Song of the Seraphs," and it appeared first in Bridges' *Hymns of the Heart*, 1851.

Matthew Bridges, born in Maldon, Essex, England, July 14, 1800, was one of those who followed John Henry Newman from the Church of England into the Roman Catholic fold, in 1848. He was the author of much poetry. He died in Quebec, Canada, October 6, 1894.

DIADEMATA ("Crowns")

This is one of the instances of a perfect union of tune and hymn. It was evidently composed for this hymn, and

the Latin title is peculiarly appropriate. Its first appearance was in the Appendix to *Hymns Ancient and Modern*, 1868.

Sir George J. Elvey, the composer, was one of the outstanding church musicians of England. Like Shrubsole, he was a native of Canterbury and began his musical career in the great cathedral there. His genius is evident from the fact of his appointment as organist of St. George's Chapel, Windsor, at the age of nineteen. He held that position for forty-seven years. Born in 1816, he lived to the "good old age" of seventy-seven, and was buried outside the west front of the chapel where he had played for so many years.

Both words and music are joyous. Therefore this hymn should be sung with special attention to the matter of keeping up to time. There is ample opportunity for effective phrasing, and the emphatic words fit the emphasized beats of the music.

9. Rejoice, Ye Pure in Heart

EDWARD H. PLUMPTRE, 1865

This hymn suggests at once a great processional. It was written for that purpose, for a choir festival in Peterborough Cathedral, England, in 1865.

It is an inspiring picture which comes to mind as these words are read or sung—that of the scores of trained choristers marching down the aisle of the great cathedral, one of the most impressive Norman churches in England. There is a rhythmic gladness in the words these choirs sing, a gladness that must have been contagious and caught up by the great congregation, in a genuine tribute of united praise to God.

The author, Edward Hayes Plumptre (1821-1891), was an honored clergyman of the Church of England. The last ten years of his life were spent as Dean of Wells Cathedral. He also served during that time as a member of the Old Testament Committee on the Revision of the Scriptures.

The hymn originally had seven stanzas. One of those commonly omitted is a beautiful word-picture of the church worshipping in song:

With voice as full and strong
As ocean's surging praise,
Send forth the hymns our fathers loved,
The psalms of ancient days.

MARION

MARION was written for this hymn by Arthur H. Messiter (1834-1916), while he was organist and choir director at Trinity Church, New York. Its first publication was in *Hymns with Music, as Used in Trinity Church* (1889). The tune is so appropriate for the hymn that it is used almost exclusively for these words. Observe carefully the rhythmic structure of the refrain.

10. Let Us with a Gladsome Mind

JOHN MILTON, 1623

Three hundred years is a long time for a hymn to live. Such an advanced age indicates a remarkable vitality and hints that the hymn must be especially good. Since 1623 the church has been singing this paraphrase of Psalm 136.

It came from the pen of the author of "Paradise Lost" and other poems familiar to all students of English literature. A remarkable thing about it is that Milton was only a schoolboy when he wrote it—fifteen years old!

Omitted stanzas are again a necessity here, for no hymnal could spare room for the entire twenty-four, and no congregation would have the patience to sing it more than half-way through. Some of the omitted couplets are, however, beautiful and inspiring, this, for example, which follows stanza two in our hymnal:

And caused the golden-tressed sun
All the day his course to run.

Or this other:

His chosen people he did bless
In the wasteful wilderness.

INNOCENTS

INNOCENTS is from a book called *The Parish Choir* (1850), and is an arrangement from a thirteenth-century French melody. The title comes from its assignment in *The Parish Choir* to use on Innocents' Day. In some hymnals MONKLAND, arranged by John B. Wilkes, is used for this hymn.

11. We Praise Thee, O God, Our Redeemer

JULIA B. CADY CORY, 1902

A casual glance at the Index of Authors in any hymnal might give the impression that all hymns are written by clergymen. Ministers might be expected to be hymn writers, perhaps, but it is refreshing to find that they do not monopolize the art.

Here we find a woman's note of praise—an American woman, Mrs. Julia B. Cady Cory. Mrs. Cory was the daughter of a noted architect of New York, J. Cleveland Cady, who was the superintendent of the Sunday school of the Church of the Covenant (affiliated with the Brick Presbyterian Church). Miss Cady was an active worker in the Brick Church.

This is an instance of a tune preceding its hymn. In preparing for the Thanksgiving service of 1902 the organist of Brick Church, J. Archer Gibson, came across this tune, from an old Netherlands melody. It impressed him, but the words with it were wholly unsatisfactory. So he asked Miss Cady to write a hymn to fit the tune and the occasion. The result was this fine hymn of praise, sung for the first time at that Thanksgiving service at Brick Church, New York, 1902.

KREMSER

This tune takes us to the Low Countries, and back at least three centuries. It was found in a Collection of Netherlands songs made by Adrianus Valerius, who died at Veere in 1625. Its movement has a hint of the lapping of the waves against the dykes of Holland.

In the singing it will be important to observe the many commas in the lines. They call for sufficient "emphasis pauses," but not enough to suggest the waves of a choppy sea.

12. Praise the Lord, Ye Heavens, Adore Him

FOUNDLING HOSPITAL COLLECTION, 1796

The complete original title of this hymn is interesting: "For Foundling Apprentices Attending Divine Service to Give Thanks." Possibly someone might wonder how much the apprentices of the London Foundling Hospital had to give thanks for! Another query might be as to whether the majestic strains of Psalm 148 might not be a bit beyond these youngsters. Yet the "Creative Living" of thousands of Christians has been enriched by the work of the nameless poet who made this paraphrase from that great Psalm, appropriately called "The Praises of All Creation." This anonymous author prepared a four-stanza hymn—only two of these stanzas remain—for the "Collection" of this Foundling Hospital and its services. This was in 1796. About forty years later Edward Osler added the stanza 3 which we find in our hymnal.

Osler was trained for the medical profession but devoted most of his life to literary and religious work. He was born at Falmouth, England, in 1798, and died in 1863. Though he wrote many hymns, he is remembered chiefly for this one stanza.

FABEN

This tune was composed by John H. Willcox in 1849. Willcox was an American organist and an expert in organ construction. Born in Savannah, Georgia, in 1827, he died in Boston, Massachusetts, in 1875. He composed much music for the Roman Catholic Church.

13. O Day of Rest and Gladness

CHRISTOPHER WORDSWORTH, 1862

(*Psalm 118 : 24*)

So very familiar are these words that most of those who sing them never stop to think how unusual it is to find a hymn addressed to a "day." Long and universal use has made this hymn the best-known and the most loved hymn of all those about the Lord's Day.

In the *Inter-Church Hymnal*, where the hymns are arranged in the order of their most frequent use in ten thousand American churches, this hymn is number 46. No other Lord's Day hymn is included among the first one hundred numbers of this book.

The four stanzas printed in our hymnal are those in most common use, but one of the two omitted is especially interesting:

Thou art a port protected
From storms that round us rise;
A garden intersected
With streams of Paradise.
Thou art a cooling fountain
In life's dry, dreary sand;
From thee, like Pisgah's mountain,
We view the Promised Land.

A profitable study of this hymn might be made by searching out the sources of its Scripture allusions. The six stanzas might be assigned to different young people for study and report. Both before and after each report, the stanza in point might be sung. The difference in the singing "after" should be noticeable.

Bishop Christopher Wordsworth was a nephew of the famous poet William Wordsworth, and was himself a poet of real excellence. Among the varied experiences of his long life (1807-1885) were those of Headmaster of Harrow School, of a country rectorship—for nineteen years—and of

Bishop of London—for seventeen years. He has been described by Canon Ellerton as “A most holy, humble, loving, self-denying man.” Of his many hymns, one other is in our hymnal, “O Lord of Heaven, and Earth, and Sea.”

THE TUNE

The tune to which this hymn is commonly sung is MENDEBRAS, arranged by Lowell Mason, from an old German melody, in 1839. In our hymnal, however, it is set to ROTTERDAM, which was composed by Berthold Tours (December 17, 1838—March 11, 1879) in 1875, and named for his native city.

At the age of twenty-three Tours went to London, where he became Music Editor for the Novello Company. He composed many tunes for the Anglican Church. ROTTERDAM is especially good for a processional. It is sometimes used for “The Day of Resurrection.”

In the use of ROTTERDAM for these words of Wordsworth’s care must be taken, especially in stanzas 3 and 4, to bring out the meaning of the phrases by noting the absence of stops at the ends of several of the lines. Both words and music call here for a steady, uninterrupted progress in the singing.

14. When Morning Gilds the Skies

EDWARD CASWALL, translator, 1853

This loved morning hymn is taken from the German *Katholishes Gesangbuch*, dated about 1800. It was given to us in English by Edward Caswall in 1853.

Caswall, who was born in an English Rectory, at Yatley, July 15, 1814, was a graduate of Oxford and much interested in the Oxford Movement. He left the Church of England and was associated with John Henry Newman in the work of the Oratory at Birmingham. It was said of him that "he loved God and little children."

He is best known as a translator of hymns from the Latin and German. It is to Caswall that we owe the fine English translation from Bernard of Clairvaux's "Jesus, the Very Thought of Thee" (*Jesu dulcis memoria*).

This hymn of morning praise in its complete form has nine stanzas of six lines each. Among those omitted from our hymnal are the ones about the familiar "church bell" and "The night becomes as day."

LAUDES DOMINI

Sir Joseph Barnby, the composer of LAUDES DOMINI ("Praise the Lord"), was one of England's most famous composers of hymn-tunes. A memorial volume, published the year after his death, contained no less than two hundred forty-six of his tunes. He edited five hymnals.

Born in York, August 12, 1838, he served as precentor at Eton College from 1875 to 1892. In 1884 he directed the first presentation in England of Wagner's "Parsifal." He was knighted in 1892.

Four of his tunes are found in our hymnal: Nos. 14, 21, 130 and 180.

15. Awake, My Soul, and with the Sun

THOMAS KEN, 1695

How should the day begin? This hymn gives an idea of what an English clergyman of two hundred fifty years ago thought was the ideal way. He wrote these words for the boys of Winchester College. It is a tribute to the reality of this ideal that the hymn is still universally used. Doctor Julian calls it "One of the four which stand at the head of all in the English language."

Thomas Ken, born 1637, was early left an orphan and was brought up in the home of his older sister, the wife of Izaak Walton, of *Compleat Angler* fame.

Ken became an Anglican clergyman, served for a time as one of the officials of Winchester College, and was later appointed, by Charles II, Bishop of Bath and Wells.

Both his "Morning" and his "Evening" hymns closed with the four-line Doxology (see No. 188), which is perhaps the best-known quatrain of all English poetry.

MORNING HYMN

This appropriately named tune was composed for these words by François H. Barthélémon (1741-1808) about 1785. He was a distinguished violinist and composed much music for the theater. At the request of his friend, the chaplain of the Female Orphan Asylum, London, he composed this tune for Ken's hymn. It appeared in a little book of *Psalms and Hymns Used at the Refuge for Female Orphans*, about 1789.

16. Still, Still with Thee

HARRIET BEECHER STOWE, 1855

What is the meaning of the date accompanying an author's name with a hymn? Usually, of course, it is the date of the writing of the hymn, but sometimes that of its first publication. For this beautiful hymn by the author of *Uncle Tom's Cabin* the date 1855 is given. That was the year of its first appearance in print, in *The Plymouth Collection*, prepared by her famous brother, Henry Ward Beecher, for his great Brooklyn church. It is entirely possible, however, that the words may have been an impression of Mrs. Stowe's girlhood. There is a persistent tradition that while still a girl, at home in the Litchfield parsonage, she entertained a girl friend over night, and taking her out in the garden to see the sunrise, read to her these lines.

Whatever the date of its origin, Mrs. Stowe has given to the world in these words one of its most beautiful hymns. Purely as English poetry it is a superlative gem. As a bit of nature description it is excelled by few poems of American poets. As an expression of genuine heart worship it is one of the best things in any hymnal.

One of the two omitted stanzas is especially significant:

Still, still with thee: as to each new-born morning
A fresh and solemn splendor still is given,
So doth this blessed consciousness awaking,
Breathe, each day, nearness unto thee and heaven.

The life story of Harriet Beecher Stowe is too well known to need more than the briefest outline here. She was born, a child of the parsonage, in Litchfield, Connecticut, June 14, 1811. She attended the Girls' School in Hartford; moved with the family to Cincinnati, where she taught in her sister's school; and married Prof. Calvin E. Stowe. In 1850 Professor Stowe began teaching in Bowdoin College, Brunswick, Maine. It was there that *Uncle Tom's Cabin* was written, in 1852. Between that date and her death in Hartford, July 1, 1896, Mrs. Stowe wrote more than forty books.

CONSOLATION

It is from Mendelssohn's piano collection of "Songs Without Words."

Felix Mendelssohn-Bartholdy was born in Hamburg, February 3, 1809, and died at Leipzig, November 4, 1847. At the early age of twelve he was composing for both voice and piano. His Oratorios *Elijah* and *Paul* are among his best-known works.

Concerning this tune the Presbyterian *Handbook to the Hymnal* says: "Its success as a hymn-tune depends, to a large extent, upon clearly defined rhythm, and a steady pace which does not encourage dragging, the besetting fault in the rendition of this tune."

17. O God, Thy World Is Sweet with Prayer

LUCY LARCOM, 1892

Although written nearly half a century ago, this is a relatively recent discovery in hymnology. It is a quiet, harmonious, prayer-hymn, with some beautiful imagery. The closing couplet of the second stanza is particularly fine.

Lucy Larcom, one of the minor poets of New England, was born in Beverly, Massachusetts, March 5, 1824. Owing to the early death of her father, she was obliged to go to work instead of to college, and had some years of experience as a mill-hand in Lowell. Later she was able to secure an education. She became a teacher. The poet Whittier was her friend and helper. She wrote several books, chiefly poems. She is described as "born with an inheritance of hard work and the privilege of poverty."

CANONBURY

CANONBURY is an arrangement from Robert Schumann's *Nachtstück* ("Night Song"), Op. 23, No. 4. It is in very common use in hymnals; for example, with Miss Havergal's "Lord, Speak to Me" (No. 127).

Robert Schumann was born at Swickau, Saxony, June 8, 1810. A very precocious child, he attempted musical composition at the age of seven. His mother wanted him to study law, but his interests were all in music. He once said that his music "all comes from within."

18. Come, O Lord, Like Morning Sunlight

MILTON S. LITTLEFIELD, 1927

Here is a hymn of the present—only eleven years old. It is appropriately placed here, linking as it does the morning and the evening hymns. Its poetic sweep covers the whole day and gives us a rapid succession of vivid pictures. For a full appreciation of its rich beauty it should be read aloud by a good reader, with careful attention to the variety of its moods and the changing of the time of day as the hymn progresses. It is a real poetic treasure.

Milton S. Littlefield was a Congregational clergyman who became a specialist in Christian education and a leader of youth. With Margaret Slattery he edited the *Hymnal for Young People*—in which this hymn first appeared, in 1927. New York City was his birthplace (August 21, 1864). His education was at Johns Hopkins University and Union Theological Seminary. For a number of years he served his denomination earnestly and efficiently as a regional leader in Christian education, speaking and teaching in summer schools and youth conferences.

He had a deep interest in hymnody, and was active in the Hymn Society of America, serving as its president, 1927-1928. He died in 1934.

LUCERNE

LUCERNE was selected by Doctor Littlefield for his hymn in his own hymnal. It was composed by T. A. Willis in 1876.

19. Day Is Dying in the West

MARY ARTEMISIA LATHBURY, 1877

An English hymnologist, Dr. W. Garrett Horder, has paid a very high tribute to this hymn: "It deserves to rank with 'Lead, Kindly Light' for its picturesqueness and allusion-ness, and above all else for this, that devout souls, no matter what their distinctive beliefs, can through it voice their deepest feelings and aspirations."

This is a favorite hymn of young people, sung frequently at summer vesper services; which is natural, as it was written for the out-of-doors—to be sung as a vesper prayer at the original Chautauqua, on Chautauqua Lake, in Western New York.

Mary Artemisia Lathbury, born August 10, 1841, at Manchester, New York, has been called "the Laureate of Chautauqua." She was intimately associated with Dr. (later Bishop) John H. Vincent in the development of that famous summer school. An artist, writer and poet, she was able to make both attractive and effective the children's periodicals of the Methodist denomination, to which she contributed for many years. In later life she became a Swedenborgian. She died at East Orange, New Jersey, October 20, 1913. She is remembered also for her 'beautiful communion hymn, "Break Thou the Bread of Life" (No. 77).

"Day Is Dying in the West" is still sung each Sunday evening during the summer season at Chautauqua as a tribute to its author, and as a most appropriate expression of the prayers of the thousands who now attend those great amphitheater services.

CHAUTAUQUA

This music was composed—to fit the words and the place—by William F. Sherwin, at the time director of music for Chautauqua. It is said that on the occasion of its first use Doctor Sherwin stood in a small boat, a little

out from the shore—accompanied by a cornetist—while he taught the new hymn to the throng of people standing on the beach.

Edith Lowell Thomas has given a significant interpretation of the music: "The movement is that of the gently swaying trees under the influence of the breeze—two slow beats to each measure. The Refrain, begun with hushed voices, proceeds, in an ever more intense quality of tone, in an attempt to express the baffling wonder of creation until the climax is reached in the concluding phrase."¹

Doctor Sherwin (see also No. 56) was a Baptist, born at Buckland, Massachusetts, March 14, 1826. He studied with Lowell Mason, and was a teacher in the New England Conservatory of Music. He died in Boston in 1888.

¹ *Method and Interpretation in Hymn Singing*, published by The Century Company.

20. Abide with Me

HENRY F. LYTE, 1847

Although "Abide With Me" is frequently placed by hymnal editors in the section, "Evening Hymns," it is not distinctively an evening hymn. There are in it no references to the close of day; its "eventide" is rather the eventide of life, and its shadows are those which precede the entrance into heavenly light. Perhaps this is a fortunate mistake, if such it is, for if it were thought of exclusively as a funeral hymn it probably would not be used much by young people.

It is a great hymn of trust. It expresses a certainty which every Christian needs, not only for the time of the "closing eyes," but equally for the times of "opening eyes," in youth, when all the world is a miracle of opportunity.

Henry Francis Lyte was a clergyman of the Church of England. Born in Scotland, June 1, 1793, he was educated at Trinity College, Dublin, but served his Church in England. He labored at Brixham for twenty-five years.

This hymn was his final gift to the world. He wrote it on Sunday evening after his farewell service that morning, September 4, 1847. He left immediately for the sunnier shores of Southern France, in the hope of regaining his health; but died in a few weeks at Nice.

The hymn's first appearance was in *Hymns Ancient and Modern*, 1861. One of the omitted stanzas is significant:

Not a brief glance, I beg, a passing word,
But as thou dwell'st with thy disciples, Lord,
Familiar, condescending, patient, free,
Come, not to sojourn, but abide with me.

EVENTIDE

This music, which belongs so definitely to these words, was the inspiration of a few moments. Dr. J. T. Lightwood, in *The Music of the Methodist Hymnal*, quotes the widow of Dr. W. H. Monk, the composer: "The tune was

written at a time of great sorrow, when together we watched, as we did daily, the glories of the setting sun. As the last golden ray faded he took up some paper, and penciled the tune which has gone over the world."

Doctor Monk was the musical editor of *Hymns Ancient and Modern*, and included this tune, with Doctor Lyte's hymn, in the first edition, 1861.

William Henry Monk was a native of London—born March 16, 1823—and died there March 1, 1889. A true musician, he was also a deeply religious man.

The singing of this hymn-tune offers special opportunities for thoughtful expression. It should always be kept in the prayerful mood, but should not be unduly slowed down. Especially should the last section of stanza four be given the full values of the notes, in a slightly quickened tempo, for the fact expressed by the words is a triumphant one:

Earth's vain shadows flee!

21. Now the Day Is Over

SABINE BARING-GOULD, 1865

The man who has more book titles listed under his name in the British Museum than any other is known to Americans chiefly as the author of two hymns! Those hymns are "Onward Christian Soldiers," and "Now the Day Is Over." That Sabine Baring-Gould was so prolific an author is not commonly known, but his books total no less than eighty-five. They are on a wide variety of themes, travel, fiction, history and religion.

Baring-Gould combined the duties of a country squire with those of rector of the parish at Lēw Trench, England, for over forty years.

Although this hymn was written for children, it is one of the most popular evening hymns with people of all ages. It appeared, in eight four-line stanzas, in *The Church Times*, February 16, 1867.

Baring-Gould was born January 28, 1834, and died January 2, 1924.

MERRIAL

MERRIAL, by Sir Joseph Barnby (see No. 14), is so completely wedded to these words that the hymn would hardly go to any other music—or the tune to any other hymn. The author himself composed the tune, EUXODIA, for his words, and it has survived, but it is used for other hymns.

It is hoped that whenever this tune is sung all four parts will be rendered with equal force, in order that the real values of its beautiful harmony may be brought out.

22. At Even, When the Sun Was Set

HENRY TWELLS, 1868

The picture suggested by this hymn is the street outside Peter's home in Capernaum, in the twilight of that Sabbath evening long ago. It had been a strange Sabbath, beginning with the Stranger's teaching in the synagogue—he had "taught them with authority"; with authority, too, had he commanded the unclean spirit. In Peter's home that afternoon he had healed the mother-in-law of her fever. As soon as the Sabbath was ended "all the city was gathered together at the door."

This beautiful prayer-hymn was written one day in the Godolphin School, while the headmaster, Henry Twells, was watching the boys take an examination. He had been asked for a hymn for *Hymns Ancient and Modern* (the later edition), by Sir Henry W. Baker, the chairman of the committee.

Twells was born at Ashted, Birmingham, March 23, 1823. At one time he served as rector of the parish church in Stratford-on-Avon, Shakespeare's birthplace. He lived to a ripe old age, dying at Bournemouth, January 19, 1900.

ANGELUS

A most appropriate title for the tune for this hymn. It was composed by Georg Josephi, a seventeenth-century musician who served the Bishop of Breslau. He was the musical editor of Johann Scheffer's *Heilige Seelenlust*; from which our tune is taken.

The several changes of key in this short tune make it essential that the pianist and leader give close attention to the modulation and phrasing.

23. God That Madest Earth and Heaven

HEBER-MERCER-WHATELY

Here is a composite hymn, of three stanzas, by three authors; yet there is unity of thought. Still another hand appears in connection with this hymn in the new *Methodist Hymnal*, that of F. L. Hosmer, who writes the second of the two stanzas.

For the record of Bishop Heber's life see No. 2.

William Mercer (1811-1873) was a pastor in Sheffield, England, and a great friend of James Montgomery, the hymn-writer. He edited *The Church Psalter and Hymn-Book*, in 1864, in which this stanza appeared.

Richard Whately (1787-1843) became Archbishop of Dublin in 1831. He was an author as well as an administrator.

AR HYD Y NOS

The tune is an old Welsh folk-song. It was first printed in Edward Jones' *Welsh Bards*, 1784. The present harmonization was made by Luther O. Emerson, an American musician, in 1906, when he was eighty-six years old.

24. The Shadows of the Evening Hours

ADELAIDE A. PROCTOR, 1858

Miss Proctor (see No. 179) was characterized by Charles Dickens as one who "never cultivated the luxury of being misunderstood and unappreciated." While all of the nine evening hymns in our hymnal are prayers for protection and guarding through the hours of darkness, each has its own distinctive emphasis. The one before us is essentially a prayer for peace; which is specifically mentioned in the climax of the fourth stanza, but pervades the whole hymn. It is another hymn the appreciation of which will be much helped by a reading aloud.

DOLE

An unusual setting for this hymn. It was published in *The Service Hymnal* (1935) as a new setting. It was composed by a present-day Chicago musician, Thomas William Lester. Mr. Lester was born in Leicester, England, September 17, 1889; came to America in 1902; and has served Chicago churches as organist since 1909. He is the music reviewer for *The Diapason*, and has written a large number of descants, especially for familiar hymns, in *The Service Hymnal*. (See also No. 75.)

The tune most commonly used with this hymn is St. LEONARD, composed by Henry Hiles, in 1867.

25. Peacefully Round Us the Shadows Are Falling

AMBROSE N. BLATCHFORD, 1878

An examination of fifteen of the newer hymnals—both church hymnals and hymnals for youth, reveals the interesting fact that only six of them include this hymn. (Three of that six were edited by H. Augustine Smith.) Obviously no hymnal could contain all the evening hymns, but it is unfortunate that so many congregations should be deprived of the pleasure of knowing this exquisite bit of real poetry. Such poetic gems as,

Hushed are the sheep-bells afar on the moorland,
and,

. . . stars in their beauty

Watching the world till the breaking of morn.

and especially,

Sunshine and gloom are alike unto Thee,

are sorely needed in this worrying, wearying, work-a-day world.

CURFEW

CURFEW, by Frederick C. Maker (see No. 91), has just those qualities of simple and sustained harmony that make it true to its name, and a fit vehicle for Blatchford's significant words.

26. Sun of My Soul

JOHN KEBLE, 1820

(*Luke 24 : 29*)

To write a book of poetry which continues to sell for forty-six years—and to the amazing total of three hundred thousand copies—certainly marks a man as unusual. When it is mentioned that that book of poetry was religious verse, it is all the more amazing. Yet that is what John Keble did; the book was *The Christian Year* (1827).

In that famous bit of English literature this hymn appears as the second selection, a fourteen-stanza poem. Thirty years later the author himself selected six of the stanzas for use as a hymn, for *The Salisbury Church Hymn-Book*, (1857).

John Keble was born at Fairford, April 25, 1792, and died at Bournemouth, March 29, 1866. He won a scholarship at Oxford when only fourteen, and a fellowship at eighteen. Later he was professor of poetry at Oxford, as well as rector at Hursley—having been his father's curate at Hursley. The total time of his connection with that country church at Hursley was thirty-one years.

This hymn is an intensely personal prayer—note the personal pronouns—yet in spite of this intense personalness (or is it because of it?) it is one of the most frequently used congregational hymns. Each worshiper feels that it expresses his own longings and needs.

It is devoutly to be hoped that with this hymn at least, no leader will commit that crime against hymnody, "We will omit the third stanza." For the third stanza is the best of the hymn's four; it expresses wonderfully the wholeness of life, and its constant need for the Saviour's "abiding."

HURSLEY

This tune gets its name from the place where Keble ministered for so many years. It is an arrangement, by Dr. W. H. Monk, from an old chorale found in the Vienna

Katholisches Gesangbuch. Its first association with this hymn was in 1855.

This tune was the author's favorite setting for the hymn, and also Mrs. Keble's. It is fitting then that we seldom sing it to any other music.

The quiet character of both words and music might seem to suggest a slow tempo. Though quite generally followed, this is not the best treatment for the hymn. One hymnal, which gives a metronomic key-value for each tune, sets 92 as the proper rate for HURSLEY.

Full emphasis should be placed on the final stanza, avoiding that "softening down" which is all too common on the final measures.

27. Saviour, Again to Thy Dear Name

JOHN ELLERTON, 1866

A recessional hymn, written for a choir festival at Nantwich, this is regarded as the most popular of John Ellerton's eighty-six hymns. Whether it is used by a choir as a recessional, or is sung by the congregation as a closing hymn for the evening worship, it is singularly appropriate, worshipful and inspiring.

John Ellerton was both a hymn-writer and a hymnologist. It was said of him that his hand "may be traced in every hymn-book of importance during the last thirty years before his death." He was born in 1826 and died in 1893. He was ordained in 1850.

It is told that he never copyrighted any of his hymns, because he wanted them to be used as widely as possible.

This prayer-hymn requires a medium tempo. Recently the writer heard it used as a recessional by an especially fine choir, accurately rendered, with tones and marching correct, yet the hymn was spoiled by a too rapid tempo. The suggestion seemed to be that the choir were glad it was all over and were in a hurry to get out of the church and into their cars.

ELLERS

It was composed for this hymn by Edward J. Hopkins, and appeared in *The Supplementary Hymn and Tune Book*, 1869. It was originally written for unison singing, the organ furnishing the harmony. Hopkins (1818-1901) was so remarkable a musician in his youth that he played at services in Westminster Abbey before he was sixteen. He served the Temple Church, London, as organist for fifty-five years.

28. The Lord Bless You and Keep You

(Numbers 6: 24-26)

BENEDICTION

This slightly modernized arrangement of the ancient Aaronic Benediction was given this musical setting for the *Methodist Hymnal*, of 1905, by the late Dean Peter C. Lutkin.

Doctor Lutkin was born in Thompsonville, Wisconsin, March 27, 1858. When he was only eleven years old the family moved to Chicago. Two years later Peter was left an orphan. Like Hopkins on the other side of the ocean, he was a precocious youth, and played the organ in the Protestant Episcopal Cathedral of Chicago when only fourteen. After years of music study in Berlin, Vienna and Paris he returned to Chicago. In 1896 he organized the School of Music of Northwestern University and was soon made its dean, a position which he held until his death in 1931. His best-known tune is LANIER, to which are sung Sidney Lanier's chaste lines, "Into the Woods My Master Went."

29. Day Is Done, Gone the Sun

ANONYMOUS

The place fully to appreciate this bit of poetry, sung to the familiar music of TAPS, is a summer camp or assembly. It is in constant use at many such gatherings as a "Good-Night" song. It is an inspiration to listen to the voices of young people thus expressing, just before "Lights Out," their strong, clear note of faith—

Safely rest, All is well, God is nigh.

30. Our God, Our Help

ISAAC WATTS, 1719

We owe this great hymn to the "Father of English Hymnody," Isaac Watts. He was the man who had the courage, when most others were either hesitant or indifferent, to demand an opportunity for truly Christian praise in the churches. Watts dared to insist, as he wrote in a letter to Cotton Mather of Boston, that "'Tis not a translation of David that I pretend, but an imitation of him so nearly in Christian hymns that the Jewish Psalmist may plainly appear, yet leave Judaism behind. If God will allow me one year more, even under my present weakness, I hope he will enable me to finish my design. To him be all the glory, Amen." That was written March 17, 1718. God did "allow" him "one year more," for it was in 1719 that he published his *Psalms of David Imitated*, in which is found this paraphrase of Psalm 90.

A careful reading of the Psalm should precede the singing of the hymn.

Watts (1674-1748) was the son of a Nonconformist who had to suffer for his convictions, even to imprisonment. His heritage of independent thinking was evident in his youth, when he refused the offer of an education at the University (providing he would become a loyal Churchman). He secured the education in other ways, however, and at twenty-four preached his first sermon as assistant minister in the Independent Church of Mark's Lane, London. Only four years later he became the pastor of this large and influential congregation. But his health broke under the strain of the work and from 1712 to 1716 he was laid aside by illness. His health did not permit a return to the work of the ministry, and he spent the remaining thirty years of his life as the guest of Lord and Lady Abney, at "Theobolds."

Besides some six hundred hymns, Watts wrote a number of books, one of which, on logic, was used as a textbook at Oxford.

Studying Anglican hymnals, James King found that of the three hundred and twenty-five hymns of first rank—according to actual use in those hymnals—the leading authors are Charles Wesley, with twenty-two hymns, and Isaac Watts, with twenty-one.

The change of the “Our” to initial “O” (found in many hymnals) was made by John Wesley. Recent editors are returning to Watts’ “Our God.”

ST. ANNE

This tune by William Croft (1678-1727) gets its name from St. Anne’s Church, where Croft was at one time organist. Later he became the organist of Westminster Abbey. This tune was composed for Psalm 42.

In Professor Smith’s list of metronomic time suggestions for various tunes, this is listed at 66. Organists and pianists might wisely note this, and not attempt to play ST. ANNE in the same time as ST. GEORGE’S, WINDSOR.

31. When All Thy Mercies, O My God

JOSEPH ADDISON, 1712

All students of English literature know of Joseph Addison as one of the editors of the famous *Spectator*, and all church people are familiar with the hymns, "The Spacious Firmament on High," and "When All Thy Mercies, O My God"; but there are many folks in both groups who do not connect the two authorships, the scholarly editor of *The Spectator* and the equally scholarly author of two of the finest hymns in the English language.

Joseph Addison, the son of an Anglican clergyman (who later became Dean of Litchfield) was born May 1, 1672. His parents hoped he might follow his father in the service of the church, but Joseph preferred the law, politics and literature. Although he held important political offices, including that of Chief Secretary for Ireland, he is only remembered as a writer, and especially for his work with Steele, on *The Spectator*.

It was in this occasional periodical, in the issue of August 9, 1712, and as the conclusion of an essay on "Gratitude," that Addison placed the words of this majestic hymn.

MANOAH

MANOAH in our hymnal is assigned to Francis J. Haydn. It is probably an arrangement from some work of Haydn's, though the exact source has not been traced. It appeared in the *Greatorex Collection* of 1851. (See No. 110.)

32. Fairest Lord Jesus

(*From the Münster Gesangbuch*) 1677

This is still familiarly called "The Crusaders' Hymn," applying the title not only to the tune but also, and especially, to the hymn. This tradition persists, in spite of the fact that it had no connection whatever with any of the Crusades.

"Fairest Lord Jesus" is one of those nameless contributions to "Creative Living" which come to us out of the wealth of German hymnody. Its earliest known appearance was in the *Münster Gesangbuch* in 1677. How it came to be there no one has yet discovered. It may be an earlier folk-song, or it may have been written for this Münster collection by someone too modest to attach his name. It was translated into English about 1850.

Whoever wrote it, or whatever its source, this is one of the prized lyric legacies from the distant past. It praises Christ so joyously and sincerely that it is no wonder it is in every generation a favorite hymn.

THE TUNE

This is commonly called CRUSADER'S HYMN, but in the very accurate new hymnal of the Presbyterians it is called by the German original of the first three words, SCHÖNSTER HERR JESU, and the added information is given in small type, "Silesian folk-song, from *Schleische Volkslieder*, Leipzig, 1842." We have it as arranged by Richard S. Willis in his *Church Chorals and Choir Studies*, 1850.

Professor Willis (1819-1900) was the editor of *The Musical Times*.

33. Yes, God Is Good; in Earth and Sky

JOHN H. GURNEY, 1851

It was from a poem written twenty-six years earlier by Elizabeth L. Follen that John Hampton Gurney arranged this hymn, in 1851. So the verses are one hundred and thirteen years old and it is eighty-seven years since Rector Gurney of St. Mary's Church, Marylebone, London, made them into a hymn. Those are years enough, it would seem, if age alone were required, to make this one of the best known of English hymns. Yet it is quite likely that many of those to whom *Hymns for Creative Living* is new will find this hymn quite unknown.

Here, then, is a good chance to become acquainted with a new treasure gem of hymnic beauty. It is just the sort of hymn to be a real aid in "Creative Living." Its reiteration of the fact that God is good keeps coming in like the refrain of a song, or the theme of a great symphony. Notice that while the "voices cry," the "sparkling hosts" of night "seem to say," "balmy air and falling rain softly whisper" that "God is good," it is left for man to sing it. And that singing should be "in louder notes of praise."

TRURO

This tune and its composer—or source—are treated in the notes on No. 155. A word of warning on its use for this hymn—avoid carefully the customary quiet tones on the last stanza. That last line is the climax and should be sung with vigor and gladness.

34. For the Beauty of the Earth

FOLLIOTT S. PIERPONT, 1864

A universal favorite is this praise hymn, written not by a clergyman but by a teacher.

Folliott S. Pierpont was born in Bath, England, October 17, 1835, and died there in 1917. He was a graduate of Cambridge, and for a time was classical master at Somersetshire College. Though he published three collections of his poems, he is remembered chiefly for these verses, his only contribution to the hymnal.

It is interesting to notice how many different reasons he finds for gratitude. Though we have here only half of his original poem, we can count at least fifteen things to be grateful for. As a nature poem (it is thus usually classified) it is unfortunate even to miss the stanza:

For the joy of ear and eye,
For the heart and mind's delight,
For the mystic harmony
Linking sense to sound and sight,
Christ our God, to thee we raise
This our hymn of grateful praise.

The fact that this hymn was written to be used at the Communion Service gives added significance to the two stanzas, "For Thy Church that evermore," and "For Thyself, Best Gift Divine."

DIX

DIX is so called from W. Chatterton Dix, the author of the hymn "As with Gladness Men of Old," with which it is commonly used. It was composed in 1838 by Conrad Kocher, a teacher of music who founded a School of Sacred Song at Stuttgart, Germany. He was born at Deutzingen, December 16, 1786, and died at Stuttgart, March 12, 1872.

35. Joyful, Joyful, We Adore Thee

HENRY VAN DYKE, 1907

(*Psalm 147 : 1*)

"Beautiful for situation" indeed is Williams College, among the Berkshire Hills of Western Massachusetts. No wonder such a poet-preacher as Henry van Dyke, on a preaching visit there in 1907, should make his visit memorable by the writing of a new hymn of gladness. He laid it one morning at breakfasttime at President Garfield's place, with the words, "Here is a new hymn for you; your mountains were my inspiration. It must be sung to Beethoven's HYMN TO JOY." That new hymn was "Joyful, Joyful, We Adore Thee." Beauty is in every phrase, for to this writer God is not only Creator, "God of glory"; he is also, and especially, "Lord of love." No wonder then that "Hearts unfold like flowers before thee." That line, like all the rest, is real poetry.

In the second stanza the poet does the remarkable thing of including both earth and sky in the listing of the praises of Creation to the Creator. "Vale and mountain," as well as "field and forest" have a special significance to those who have seen Williamstown and the neighboring Mount Greylock. Yet even where there are no mountains, where open prairies stretch to the far horizon, everywhere men find a response in their hearts to these descriptions of nature's beauty.

Do not miss the joyous significance of "Wellspring of the joy of living," comparing it with John 4: 14.

Henry van Dyke, true lover and appreciator of nature though he was, could not have been content to leave his hymn without a prayer that all this grandeur might beautify the soul of man; so he sang, "Teach us how to love each other," and "Brother-love binds man to man."

He was a true poet, was Doctor van Dyke, witness his "Toiling of Felix," and "Music"; and a great pastor and preacher, witness his successful pastorate of seventeen years at Brick Presbyterian Church, New York City; and

a noted teacher at Princeton from 1900 to 1913; but especially a famous writer of poetic prose—"Lost Word," "The Other Wise Man," "The Blue Flower" and many another impressive story. He wrote twenty-five books. His was a long and useful life (1852 to 1933), and he left a glowing legacy of a radiant, joyous faith in a God of love and beauty.

THE MUSIC

The music for this HYMN TO JOY was arranged from Beethoven's Ninth Symphony by Edward Hodges (1796 to 1867). He was for more than twenty years the organist of St. John's and Trinity Churches, in New York City.

In its original setting this hymn forms a magnificent climax for the great choral symphony that Beethoven began in 1817 and conducted, for its first performance, in Vienna in 1824.

Words and music unite to make this a truly great hymn. It should be sung often enough to make it thoroughly familiar. It might well be made a "memory hymn"; then it could be sung out-of-doors, *a capella*, away from piano and organ—and hymnal.

36. This Is My Father's World

MALTBIE D. BABCOCK, 1901

(*Psalm 104 : 24*)

Who owns the world? The dictators, the totalitarian states, the common people, the economic royalists?

Doctor Babcock, speaking out of the wide experience of a varied ministerial life, seems to have had no doubt at all as to the correct answer to this question. It is God's world; and God is my Father; therefore, he says, it is mine to enjoy and to share.

The three eight-line stanzas usually printed as this hymn are taken from a sixteen-stanza (four lines) poem included in the volume *Thoughts for Every-day Living*, made up of selections from Doctor Babcock's sermons, addresses and verse, and published after his death by his wife. (Hence the above date, 1901.)

Among the omitted stanzas are three which may not be quite so singable as those chosen for the hymn, but which are well worth memorizing:

This is my Father's world:
A wanderer I may roam;
Whate'er my lot, it matters not,
My heart is still at home.

This is my Father's world:
I walk a desert lone;
In a bush ablaze to my wondering gaze
God makes his glory known.

This is my Father's world:
Should my heart be ever sad?
The Lord is King—let the heavens ring:
God reigns: let the earth be glad.

This last stanza is coming into use in place of the final four lines of the hymn as ordinarily printed. (See *New Hymnal for American Youth*).

Maltbie D. Babcock was born in Syracuse, New York, August 3, 1858. He was distinguished in Syracuse University both by his scholarship and his athletic ability. His pastorates were at Lockport, New York, the Brown Memorial Church, Baltimore, and the Brick Presbyterian Church, New York City, where he succeeded Henry van Dyke. He died in Naples, Italy, in 1901, while on a tour to the Holy Land.

TERRA BEATA (*Beautiful Earth*)

The tune is an adaptation of an old English folk-song by a Baltimore business man, Franklin L. Sheppard. He had a great love for music and was especially interested in the improvement of Sunday school singing. He edited the Presbyterian Sunday school book, *Alleluia*, 1915. This tune was included in that book, but Mr. Sheppard's modesty compelled him to hide his identity under the initials "S. F. L."

In 1926 Edward Shippen Barnes, a noted organist and composer, of New York and Philadelphia, made a new harmonization of this tune. It is included in the new *Presbyterian Hymnal* as TERRA PATRIS.

THE SINGING

The rendering of this familiar and much loved hymn will be more effective if attention is paid to the punctuation. Remember that hymn-tunes are usually written (or arranged) for the *words* of the hymn, and that hymns are punctuated to make clear the thought of the writer. (Try reading aloud a hymn before singing it, watching the punctuation.)

37. God of the Earth, the Sky, the Sea

SAMUEL LONGFELLOW, 1864

The two Longfellow brothers, Henry W. and Samuel, are both remembered by their poems. Samuel was a hymn-writer, and his hymns breathe a deep appreciation of God's manifestation of himself in nature. To this minister-poet, God was very truly "Maker of all, above, below." He believed in an Ever-Present God—"Thy present life through all doth flow."

Beautiful indeed are the vivid word-pictures of the third stanza—the quietness of evening, the majesty of the star-filled sky, the glory of the dawn. After such a glance at creation's glories, that refrain ought to be sung with strong tides of feeling.

Samuel Longfellow was born in Portland, Maine, in 1819. He was educated at Harvard, and served as pastor of Unitarian churches in Fall River, Mass., Brooklyn, N. Y., and Germantown, Philadelphia, Pa. It was in Brooklyn that many of his hymns were written—for the use of his own congregation, in vesper services. With his intimate friend, Samuel Johnson, he edited two hymnals. He died at Portland, October 3, 1892.

ST. CATHERINE

This tune is best known through its association with "Faith of Our Fathers." Its fine refrain, however, fits admirably into Longfellow's hymn. It was composed by Henri F. Hemy in 1864, and arranged by J. G. Walton in 1874.

38. O Maker of the Sea and Sky

HENRY BURTON, 1905

To the Hebrews the ocean was dark, mysterious and forbidding. Yet we find the author of the Seventy-seventh Psalm singing about "God's way in the sea." And here, a modern singer singing about God as "Maker of sea and sky." In both cases there is evidence of a constant faith in God's control of all things.

This hymn of Doctor Burton's must have been written on shipboard, out of sight of land, so vividly does it picture the "wide ocean." It would be a fine thing to know the fifth stanza well enough to be able to sing it from memory—in a storm at sea. It carries a message of confidence in the God whose "everlasting arms are underneath," and it offers to storm-tossed souls everywhere the comfort of a sublime trust.

Henry Burton, though born in England (November 26, 1840), came to America as a lad, was educated in Beloit College, Wisconsin, and had his first pastorate in Illinois. At the age of twenty-five, however, he returned to England to enter the Wesleyan ministry, in which he served until his death at West Kirby, Cheshire, April 27, 1930. He is well known from his volume on Luke's Gospel in the *Expositors' Bible*, and his *Wayside Poems*. Another fine hymn from his pen is, "There's a Light Upon the Mountains."

SANTA TRINITA (*Holy Trinity*)

HOLY TRINITY was composed by E. Pierccini. It is found with this hymn in the *New Hymnal for American Youth*.

39. The Heavens Declare Thy Glory

THOMAS R. BIRKS, 1874

This paraphrase of the familiar Nineteenth Psalm is not so well known as Addison's, (No. 40) or Watts'; yet it has some interesting bits of interpretation which the others lack.

Birks suggests, for instance, the *hourly* change in the revealing message of the skies. He offers an interesting and poetic contrast between the "sun with royal splendor," and the moon, "with gentler anthem." He climaxes all this record of the speaking skies with the Psalmist's application of it all (Ps. 19:14). He is right; the appreciation of all this revelation must be personal and individual. And "my whole behavior" must be affected by it.

Thomas Birks (1810-1883) was another clergyman of the Church of England to be famous for hymn-writing. For eleven years he was professor of moral philosophy at Cambridge. He wrote many books and upwards of a hundred hymns.

CHENIES

It was composed for Heber's great hymn, "From Greenland's Icy Mountains," by Timothy R. Matthews. He was the son of a rector, born at Climworthy, November 4, 1826, and died at Tetney, Lincolnshire, January 5, 1910. He was a friend of the great musician, Sir George J. Elvey. Matthews' tune, MARGARET, which is used for "Thou didst leave thy throne," is much better known than CHENIES.

40. The Spacious Firmament

JOSEPH ADDISON, 1712

Addison has been called "the greatest English writer of his time"; but it is probable that he never struck a higher note in his writing than in this hymn. It formed the climax to an article on "Faith and Devotion," in *The Spectator* of August 23, 1712. (Two weeks after that other hymn, "When all Thy mercies, O my God." (See No. 31.) In this article he wrote: "The Supreme Being has made the best arguments for his own existence, in the formation of the heavens and the earth, and these are the arguments which a man of sense cannot forbear attending to."

Among the many points in this hymn worthy of special attention is the emphasis in the third stanza on, "solemn silence." (Cf. with American Standard version of the Psalm.)

John Wesley said of Addison: "God raised up Mr. Addison to lash the prevailing vices of the country and to show the excellence of Christianity."

CREATION

This tune is classic. It is taken from the chorus, "The Heavens Are Telling," in Haydn's Oratorio, "The Creation" (1798). Haydn himself said: "Never was I so pious as when composing 'The Creation.' I knelt down every day and prayed God to strengthen me for my work."

The first appearance of this music as a hymn-tune was in *The Choral*, in 1845.

41. O Come, O Come, Emmanuel

Where do our hymns come from? From many sources. This is a translation from an old Latin antiphon (a short anthem, sung at vespers). The translation in our hymnal is from the pen of John M. Neale (see No. 65). The original goes back at least to the twelfth century.

An interesting variation from Neale is the use in the *New Methodist Hymnal*, of two stanzas by Henry Sloane Coffin, written in 1916, when he was pastor of Madison Avenue Presbyterian Church, New York.

O come, Thou Wisdom from on high,
And order all things far and nigh;
To us the path of knowledge show,
And cause us in her ways to go.

O come, Desire of Nations, bind
All peoples in one heart and mind;
Bid envy, strife, and quarrels cease;
Fill the whole world with heaven's peace.

VENI EMMANUEL

This tune is not an easy one. Perhaps its difficulties account for the fact that it is not sung so often as other Christmas hymns. It is credited to "an ancient plain song," and thus is a link with the type of music used in the church of long ago. Acquaintance with it might be promoted by its use on December Sundays by the choir, in place of an anthem.

X 42. Joy to the World!

ISAAC WATTS, 1719

This is one of those fine hymns of Isaac Watts' in which he has "imitated David" (see No. 30) most effectively, and made the praise truly Christian. It is no wonder that it is one of the most familiar and best-loved of all Christmas hymns—it is so full of the gladness of that joyous season. Each line vies with every other in an effort to lift still higher the strains of noble praise for his coming, who will "Judge the world with righteousness, and the peoples with equity."

The idea of missions was not widely prevalent in the church of Watts' day, yet he must have seen far beyond the ordinary horizon of his time when he sang,

"He comes to make his blessings flow
Far as the curse is found."

ANTIOCH

ANTIOCH is credited in our hymnal to Handel. It is an arrangement from various sections of *The Messiah*. Students and lovers of this great composition may be able to recognize certain phrases, such as the tenor recitative, "Comfort Ye My People," as they are found in the hymn-tune.

The arrangement has been credited to Lowell Mason, probably because it appeared in his *Modern Psalmody*, in 1839. Whether it was arranged by Mason, or by someone else, without much reference to Handel's music, certain it is that this joyous music does fit this great hymn. So by common consent and universal use, hymn and tune are permanently wedded.

43. O Come, All Ye Faithful

Latin, 17th Century

FREDERICK OAKELEY, translator, 1841

(*Micah 5 : 2*)

Here is another of the much loved hymns of the church which we owe to the old Latin hymn-writers. They wrote, not for money or fame, but for very love of the writing, and for the praise of Christ.

Among the nearly forty English translations of this Latin hymn that of Canon Frederick Oakeley is the one most commonly used. Oakeley was born at Shrewsbury, England, September 5, 1802. He was educated for the Church at Oxford. He was prebendary at Litchfield Cathedral and rector at Margaret Street Chapel, London. Later he followed John Henry Newman into the Roman Catholic Church and became Canon of the Diocese of Westminster. He died January 29, 1880. This was Canon Oakeley's greatest contribution to Christian hymnody.

Of the original eight stanzas of his translation we are familiar with only the three printed in our hymnal. Most of the others are significant enough to warrant their reproduction here (the numbers given show their place in the arrangement of the original—note their appropriate chronology).

2. The Brightness of Glory, Light of Life Eternal,
Our lowly nature he hath not abhorred;
Son of the Father, Word of God incarnate.
4. See how the shepherds, summoned to his cradle,
Leaving their flocks, draw nigh with holy fear;
We, too, will hither bend our joyful footsteps.
5. Lo, star-led chieftains, Magi, Christ adoring,
Offer him incense, gold, and myrrh;
We to the Christ-child bring our hearts' oblations.
7. Child, for us sinners poor and in a manger,
Fain would we embrace thee with awe and love;
Who would not love thee, loving us so dearly.

ADESTE FIDELES

It cannot be traced to a particular composer. It is credited here to Wade's *Cantus Diversi*, the date of which is 1751. John Francis Wade was priest of a private chapel for the wealthy family of Nicholas King, in Lancashire. In 1751 he prepared for use in this chapel a collection which he called, *Cantus Diversi pro Dominici et Festis per Annum*, and one of these "Diverse Songs" was our hymn. Where he found it is not known.

Another use of this tune is for the hymn, "How Firm a Foundation." There it is called PORTUGUESE HYMN. This name is said to have come about because the Duke of Leeds, hearing this tune used in the chapel of the Portuguese Embassy, London, was pleased with it, and introduced it into some "Ancient Concerts" of which he was the patron. It has also been suggested that the Portuguese Hymn arrangement may be due to Vincent Novello, then the organist at the Portuguese Embassy Chapel.

44. It Came upon the Midnight Clear

EDMUND H. SEARS, 1849

Years ago there appeared in the columns of *The Christian Register*, a Unitarian magazine published in Boston, a poem by a Massachusetts country minister. Probably when Edmund Hamilton Sears wrote it, he had not the slightest thought that his poem would be included in practically every hymnal in America three-quarters of a century later. He builded better than he knew, however, when in 1849, in the Unitarian parsonage at Wayland, he wrote this Christmas hymn.

Sears was a forward-looking man, and he put into his poetic description of that first Christmas night a note of social fellowship and service which rings true in the hearts of men everywhere today.

Notice especially stanzas 3 and 4. There was another stanza, originally the third, which fits the present:

Yet with the woes of sin and strife
The world hath suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

Sears was born at Sandisfield, Massachusetts, April 6, 1810. After graduating from Union College, in 1834, he entered the Harvard Divinity School. He had two pastorates at Wayland, two years the first time, and eighteen the second. For twelve years in addition to his pastoral work he was associate editor of the *Monthly Religious Magazine*. He died at Weston, January 14, 1876.

CAROL

The tune is an arrangement by U. C. Burnap from a "Study" by Richard Storrs Willis, dated 1850. The title suggests both the character of the tune and the spirit of the hymn. (For Willis see No. 32.)

45. Hark, the Herald Angels Sing

CHARLES WESLEY, 1739

An oft-repeated feature of every Christmas observance is the singing of Wesley's hymn. Christmas would not seem like Christmas were "Hark, the Herald Angels Sing" omitted from the program. According to Marks' list, this hymn has been translated into no less than sixty-four languages.

MENDELSSOHN

This is an arrangement by W. H. Cummings, from Mendelssohn's "Festegesang," which was composed in 1840 to celebrate the anniversary of the invention of printing.

It is interesting to note that this particular part of the music was once mentioned by the composer as something "that will never do to sacred words." He added: "The words must express something gay and popular, as the music tries to do it." Though the message of the angels might not commonly be called "gay," it is certainly "popular," for it was the most important news man could receive.

William Haymen Cummings (1831-1916) was a native of Sidbury, England. He was a choir-boy at St. Paul's, London. He succeeded Sir Joseph Barnby and served for fourteen years as the head of the Guildhall School of Music, London.

46. Silent Night! Holy Night!

JOSEPH MOHR, 1818

(*Luke 2 : 16, 17*)

In 1818, Joseph Mohr was a young assistant priest in a little Austrian village, and just twenty-six years old in December of that year. He had been ordained but three years. His birthplace was Salzburg. He was never anything else than an obscure priest, serving small churches in out-of-the-way villages, throughout the fifty-six years of his life.

Had he not made a rather unusual Christmas present to his friend, Franz Gruber, the village schoolmaster, that Christmas of 1818, he probably would never have become known outside the circle of those little parishes.

The presentation of this Christmas-present poem was a part of the Christmas celebration in the village school-house at Arnsdorf, where the two friends lived and served. Gruber was organist in the village church, as well as schoolmaster.

STILLE NACHT

How much of the present-day popularity of "Silent Night" is due to the music which Gruber forthwith composed for it, and how much to the beauty of Mohr's words, it would be impossible to estimate. The intimate friendship of the two men is significantly reflected in the perfect union of words and music.

Franz Gruber was born at Hochburg, Austria, November 25, 1787, and died at Hallein, June 7, 1863. He probably influenced many boys and girls by his teaching during that long life, but thousands more have been influenced to a more quiet and religious observance of the Christmastide through the calming effects of his beautiful music.

This perfect harmony of words and music suggests a pause for some hints as to the possibilities of worship in music.

There are real dangers in overfamiliarity with hymns. The worst of these is the singing of them without stopping to think at all of the meaning of the words. Another is that shades of meaning will be lost because every stanza is sung just like the rest, and no hints are given of the wise use of pauses, rests and holds.

In the hymn before us it is quite obvious that the first stanza should be sung softly. But that mood of softness changes with the second line of the second stanza—"Darkness flies, all is light!" The exclamation point is called for in the singing. The angels' song, "Alleluia, Hail the King," is not at all quiet and soothing; rather, strong and triumphant. Again, a change is called for as the third stanza is begun; the singers really should "see" those "Eastern wise men bring gifts." When the fourth stanza is reached all should be ready for the author's personal application of the story and his summons to join in that angelic chorus—With the angels let *us* sing. Notice also the change from "the King" in the second stanza to "*our* King." The hymn should lead up to a climactic close, as though it were really new news that is being declared, "Christ the Saviour is born!"

47. O Little Town of Bethlehem

PHILLIPS BROOKS, 1868

Phillips Brooks was one of the outstanding preachers of America. During his years at Trinity Church, Boston, his hearers regularly included people of all creeds and of none. Yet he is probably remembered by most people as the author of this well-known and well-loved hymn, "O Little Town of Bethlehem."

Bishop Brooks was born in Boston, December 13, 1835. He was graduated from Harvard, and from the theological seminary at Alexandria, and ordained in the Episcopal Church in 1859. During the next ten years he served two churches in Philadelphia, the Church of the Advent and Holy Trinity. In 1866 he was invited to become the head of a new Episcopal Theological School in Cambridge, but declined. Two years later Trinity Church, Boston, called him to be its rector, but he refused. After waiting a whole year, they renewed the call. This time he accepted, and began his work in Boston, October 31, 1869.

Christmas Eve of 1866 Brooks spent in Bethlehem, and in memory of that night he wrote the hymn by which he is best known. It was a Christmas gift to his Sunday school at Holy Trinity, Philadelphia, 1868. According to an illustrated pamphlet edition of the hymn published in 1887 by the Duttons, of New York, there was an additional stanza:

Where children, pure and happy,
Pray to the blessed Child,
Where Misery cries out to Thee,
Son of the Mother mild.
Where Charity stands waiting,
And Faith holds wide the door,
The dark night wakes, the glory breaks,
And Christmas comes once more.

It is unfortunate indeed that so modern a message and one so vital should become merely an "omitted stanza."

ST. LOUIS

It was composed for this hymn by Lewis H. Redner, then the organist and Sunday school superintendent of Holy Trinity. He was a wealthy business man, and like Brooks a bachelor, but with a genuine love for children. He assisted Phillips Brooks in organizing a Sunday school at Holy Trinity—with six teachers and thirty-six children. During the nineteen years of his superintendency the school grew to a membership of over a thousand.

The tune came to him as an inspiration during the night before it was to be sung by the school on Christmas Sunday, 1868. It is linked exclusively with this hymn. Its first publication was in *The Church Porch*, in 1874, and hymn and tune were honored by inclusion in the *Episcopal Hymnal* of 1892.

48. Jesus, the Very Thought of Thee

BERNARD OF CLAIRVAUX, about 1150

EDWARD CASWALL, translator, 1849

(2 Timothy 2 : 7)

The life story of Bernard of Clairvaux is a thrilling tale of achievement under difficulties, of a remarkable sweetness of Christian character, and of an influence on his age little short of marvelous. That great scholar, Thomas Aquinas, likened him to "a vase of gold on account of his holiness, and a multitude of pearls on account of the multitude of his virtues." Martin Luther called him "the most God-fearing and pious of monks." Calvin termed him "a pious and holy writer above his time."

Bernard was still a very young man when he was sent as the leader of a group of twelve monks to establish a new monastery in a valley the popular name for which was "Wormwood." So great was his power of leadership, and so inspiring his life that soon there were one hundred and twenty monks, and the name of the valley became "Clairvaux." The story of how he declined many high honors and noble positions within the gift of the Church, and of his persuasive influence on kings and emperors, is too long to be told here.

Though his authorship of this hymn has been questioned, it is commonly regarded as his work. It originally had fifty stanzas! (Latin students might find pleasure in reading them all in the original.) Edward Caswall (see No. 14), when he translated it into English, selected five. The one of the five omitted from our hymnal is:

Jesus, our only Joy be Thou,
As Thou our Prize wilt be;
Jesus, be Thou our Glory now
And through eternity.

The text in our hymnal is from *Lyra Catholica*, published in 1849.

ST. AGNES

ST. AGNES was composed in 1866 by John B. Dykes (see No. 2) and for this hymn. Its quiet rhythm and deliberate measures fit most admirably these contemplative words. Its first publication was in *Hymns for Use in the Church of England*, 1866. Dr. Calvin Laufer calls this tune "the accepted interpreter of this soulful hymn."

In the singing special attention should be paid to the punctuation. It will be noted that four of the lines have no mark at the end. In some hymnals there is none at the end of the third stanza—suggesting the immediate carrying over of the thought into the fourth—

How good to those who seek

But what to those who find? Ah! this
Nor tongue nor pen can show!

Thoughtful attention to the phrasing, the wise use of pauses—implied even if not written into the music—and a sincere appreciation of the greatness of its message, will combine to make this a most impressive hymn.

Although he died more than sixty years ago, Dykes' hymn-tunes are increasingly popular today. The new *Presbyterian Hymnal* (1933) has no less than twenty-four of his tunes, including repetitions, and the new *Methodist Hymnal* (1935) has twenty-eight. Our hymnal has nine, more than from any other composer. Two of these are "repeats," but seven tunes from one composer in a small hymnal is a remarkable tribute to the genius of the man.

49. My Master Was a Worker

WILLIAM G. TARRANT

One of the interesting things about a hymnal is its surprises. A turn of the page brings us out of the intensely personal, contemplative, medieval atmosphere, into the modern, present-day attitude—a religion which works in a work-a-day world.

This hymn by Tarrant (1853-1928), an English pastor who died only ten years ago, is thoroughly up-to-date. It pictures Jesus as a “worker,” a “comrade,” a “helper” and a “lover of men” in every-day life.

Yet, in spite of the differences, there is an intimate relationship between the two phases of the religious life, the contemplative and the practical. They are interrelated and interdependent. All Christians should “read, mark and inwardly digest” both hymns.

ELLACOMBE

The tune, ELLACOMBE, was taken from a collection of tunes made for use in the private chapel of the Duchy of Württemberg in 1784. It is a striking contrast to ST. AGNES. Care should be taken to sing it rapidly, brightly, bringing out clearly the key-words.

50. O Jesus, Once a Nazareth Boy

ANONYMOUS

More and more are modern hymn-writers turning to those hidden years in Nazareth, to the boyhood of Jesus, for inspiration. (See especially hymns by Allen Eastman Cross, found in the most recent hymnals.)

This anonymous hymn belongs to that group. It is a ringing challenge to youth, and might well be given a prominent place in the music program of the Young People's Department.

SERAPH

The tune, SERAPH, also called GABRIEL, was composed by Gottfried W. Fink in 1842. Fink was born at Sulzar, in Thuringia, March 7, 1783. The same year in which he composed this tune he became a professor of music in the University of Leipzig. The next year he published a collection of hymns and songs.

SERAPH is also used in our hymnal for Hodder's hymn, "Thy Word is like a Garden, Lord" (No. 76).

Both the words of "O Jesus, Once a Nazareth Boy" and the rhythm of the music call for spirited singing.

51. O Son of Man, Our Hero Strong and Tender

FRANK FLETCHER, 1924

Here is another hymn of the present. It is a young people's hymn, written for and appealing to youth. It was written for the Charterhouse School at Godalming, England, where the author, Frank Fletcher, has been headmaster since 1911.

The second stanza is remarkable for its complete, yet condensed description of Jesus—"Kind eyes that marked the lilies in their beauty," is both wonderfully true and beautifully poetic. The climactic prayer in the concluding lines of the third stanza is significant when it is remembered for whom Headmaster Fletcher wrote the verses.

MORNING STAR

The tune, MORNING STAR, was composed, so it is said, for the hymn "Brightest and Best of the Sons of the Morning," hence the title. It was first used in Gifford Mission Hall, in a London slum. Its first appearance in America seems to have been in 1916, in the *Episcopal Hymnal*.

At the Charterhouse this hymn is sung to a tune called CHARTERHOUSE, by David Evans. In his *New Hymnal for American Youth*, H. Augustine Smith has set these words to the LONDONDERRY AIR. The combination is certainly singable.

52. O Jesus, Youth of Nazareth

FERDINAND Q. BLANCHARD, 1906

If only the first stanza is noticed, this will be taken as another of the hymns on the youth of Jesus. While it starts with those hidden years, it does not stop there; it goes on by way of the "fields and hillsides green of Galilee" to Calvary and its cross. Nor does it stop there; beyond the pain it goes on to "the abundant life" and the Master's "ageless power."

This hymn of the immediate past is a living challenge to the present, as well as a reminder of the full life of the Master.

Doctor Blanchard is an American Congregational minister. He is a native of Jersey City, a graduate of Amherst College and of Yale Divinity School, and was ordained in 1901. This hymn was written five years later. In the thirty-seven years of his ministry he has had only three pastorates. The present, at Euclid Avenue Congregational Church, Cleveland, Ohio, began in 1915.

EATON

The composer was George W. Chadwick, another American, who was born at Lowell, Massachusetts, November 13, 1854. After teaching music for a time in Olivet College, Michigan, he became a member of the faculty of the New England Conservatory of Music, Boston, and later served for many years as its director. He was regarded as one of the leading organists and teachers of the country. He died in Boston, April 4, 1931. .

53. We Would See Jesus

J. EDGAR PARK, 1913

It is interesting to discover the variety of the professions represented in the authorship of our hymns. Here is one by a college president. J. Edgar Park had a remarkable variety in his education. Born in Belfast, Ireland, March 7, 1879, he attended New College, Edinburgh, Royal University, Dublin, and Princeton Theological Seminary in this country. Since 1926 he has been president of Wheaton College, Norton, Massachusetts.

He calls this a "Song of Youth." In a remarkably vivid way he sketches in the first four stanzas pictures of Jesus—in the manger, in Nazareth village, teaching on the hill-top, and healing sick folk in Capernaum. Then he makes the appeal to youth: "Let us arise, all meaner service scorning."

So complete and comprehensive a picture of Jesus and so practical a challenge should make it a really "favorite hymn."

THE MUSIC

In this case the tune came before the hymn. CUSHMAN was composed by H. B. Turner (1852-1927), when he was chaplain of Hampton Institute, Virginia, and was editing a hymnal for use there. It was written for Anna Warner's hymn, "We Would See Jesus, for the Shadows Lengthen." Doctor Park was asked by the editors of *Worship and Song* in 1913 to write a new hymn for this tune. He says:

"I got the tune singing in my head so that I could go nowhere without it, and then gradually one verse after another began singing itself to the tune."

54. Jesus, Thou Divine Companion

HENRY VAN DYKE, 1909

Here is a portrayal of Jesus as the "companion" of all who toil, and find joy in the toiling. Its very uniqueness makes it a hymn of challenging interest to young people.

As a commentary on the hymn one should read Van Dyke's long poem, "The Toiling of Felix," which he climaxes with the words,

Heaven is blessed with perfect rest,
But the blessing of earth is toil.

This poet believed that honest toil, in which joy is found,

Sets the soul that does it free.

Many toilers of today are sure that exactly the opposite of this is true. Which is right? It is worth thinking through, and talking out in a discussion group.

In connection with this hymn that "Inasmuch" parable of the Master's should be read with care.

LOVE DIVINE

This composition by George F. Le Jeune appeared in 1887, in a small collection of tunes published by this English organist, who spent twenty-eight years leading the music in St. John's Chapel, of the Trinity Parish, New York. It was probably composed for Wesley's hymn, "Love Divine, All Loves Excelling." Le Jeune was born in London, 1871, and came to America as a young man. He died in 1904.

55. O Master-Workman of the Race

JAY T. STOCKING, 1912

It was the circumstance of a visit to his summer camp in the Adirondack Mountains that inspired Doctor Stocking to write this hymn. He went up early in the season for the fishing. Carpenters were at work repairing the camp. As he watched them he was reminded of Jesus, the Carpenter. Then and there he wrote this hymn, in almost the exact form in which it now appears.

Jay Thomas Stocking came from Northern New York—born at Lisbon, April 7, 1870. After graduating at Amherst and at the Yale Divinity School he was ordained to the Congregational ministry, in 1901. His longest pastorate was with the Pilgrim Congregational Church, St. Louis. He accepted a call back to Massachusetts, to the Newton Centre Congregational Church, just a few months before his death, January 27, 1936. He was moderator of the Congregational Council in 1934.

In studying the characterizations of Jesus in these three stanzas, notice their variety, yet observe how they are unified around the doing of "My Father's work."

MATERNA

It was composed by Samuel A. Ward, in 1882, for "O Mother Dear, Jerusalem." It is also associated with "America the Beautiful." (See No. 144.)

Ward was a business-man-musician in Newark, N. J. (1847-1903). He directed the Orpheus Club there for fourteen years.

56. Galilee, Bright Galilee

WILLIAM F. SHERWIN, 1880

William F. Sherwin is known as the composer of the tunes CHAUTAUQUA and BREAD OF LIFE, for Mary A. Lathbury's hymns; but here we find him in the dual capacity of writer of both the words and the music.

Perhaps Mr. Sherwin's fondness for Lake Chautauqua gave him the background for this interesting picture of the Lake of Galilee. What a characterization it is that he makes of the life of Jesus in that fourth line,

Gleams the charming mystery;

and what a contrast it is that he pictures in the second stanza,

King of kings from heaven was he,
Though so poor by Galilee.

The third changes the picture to storm and night (and the style of the singing should change). Galilee is here "the raging Galilee." In the final stanza the tense changes from the past to the present. In singing, that word "still" should be emphasized, so that no one can possibly miss the message of the presentness of Jesus' help.

GALILEE—SHERWIN

It is so called to distinguish it from that other GALILEE by W. H. Jude, to which we sing "Jesus Calls Us." This tune of Sherwin's has something of the "vesper quality" that distinguishes CHAUTAUQUA. It will make an excellent duet for soprano and alto. Care must be taken with the phrasing and the emphatic words.

57. We Bear the Strain of Earthly Care

OZORA S. DAVIS, 1909

Walking alone in the woods on the shore of beautiful Lake Sunapee, in New Hampshire, one summer day in 1909, Doctor Davis was pondering the Convention of the National Brotherhood of Congregational Men, at which he was to speak in Minneapolis early that fall. As he thought about that great group of laymen, taking time off from their business cares to consult about the Master's work, his thoughts shaped themselves into song. "We Bear the Strain of Earthly Care" was one of two hymns which he contributed to that Convention.

"Serene and Unafraid"

The closing months of this writer's life were a living demonstration of this phrase in a very special way. He knew many months before the end came that he had an incurable disease. Yet, calmly and triumphantly, "serene and unafraid" he did his accustomed tasks as long as his strength permitted. So he says, in life as in verse, Why worry, why try to stagger along under the load of earthly care when really

"We bear it not alone."

Ozora S. Davis (1866-1931) was a Vermonter. He attended St. Johnsbury Academy, Dartmouth College, and Hartford Theological Seminary. After pastorates in Massachusetts, Vermont and Connecticut, he was called, in 1909, to the presidency of the Chicago Theological Seminary, where he remained until failing health compelled his retirement.

THE TUNE

(For the tune SERENITY see No. 58.)

58. Immortal Love, Forever Full

JOHN GREENLEAF WHITTIER, 1866

(*Matthew 23 : 8*)

Have you read "Our Master," the long poem about Christ by the loved poet Whittier? If not, it will pay you to take the time and read it with care. It has thirty-eight four-line stanzas, but it is a good investment of time—for the sake of one's devotional life.

This reading is a real necessity, however, if one would really understand and appreciate this familiar hymn. It is all the background needed, and when seen as a whole, it is its own interpretation. The stanzas selected for the hymn are those numbered 1, 5, 13, 14 and 16 in the poem. It is always unfortunate that it is necessary to cut a poem to pieces to make a hymn, but it is especially so when so intimate a connection as that between stanzas 12 and 13 of the poem is lost. We give here these two stanzas:

No fable old, nor mythic lore,
Nor dream of bards or seers;
No dead fact stranded on the shore
Of the oblivious years;

But warm, sweet, tender, even yet
A present help is He;
And faith has still its Olivet,
And love its Galilee.

No mere "historic Jesus," who lived centuries ago and is now gone away, is the Master about whom Whittier is singing—but a real and living Master, intimately near to the poet, and to us all.

It is hardly necessary to print here even a condensed biography of this famous poet. Whittier's long life—eighty-five years—through troubled times, his Quaker ancestry and belief, his great contribution to the anti-slavery cause, all are too well known to need repeating. It is, however, worthy of our attention that Whittier is

coming more and more into prominence as a hymn-writer. Or perhaps better said, more and more hymnal editors are discovering the singableness as well as the sanity of his religious poems. Every hymnal contains his "Dear Lord and Father," "Immortal Love," and one or two others. But *The Student Hymnary*, edited in 1937 by President-emeritus Eaton of Beloit College, has no less than twelve hymns from the pen of Whittier—more than by any other writer!

SERENITY

SERENITY is admirably fitted for these words. It has an even flow, true to its very appropriate name. Its composer was William V. Wallace, an Irishman, whose life was anything but serene. He lived in rapid succession in Ireland, Australia, the South Sea Islands, South America and Mexico, and made a concert tour of the United States. Born in Waterford, Ireland, March 12, 1814, he died in France, October 12, 1865.

While this tune is written in *three-four time*, and has more eighth notes than quarter notes, it must not be sung too rapidly. Especially should the declaration of dedication of the final stanza be given ample time and the full-rounded tone of deep meaning.

59. There Is a Green Hill Far Away

CECIL F. ALEXANDER, 1848

Young people may wonder at some of the expressions in this hymn, unless they are told that it was written for children. It is sung today, however, quite as much by young people and adults as by children.

Mrs. Alexander wrote this as one of the hymns by which she tried to make clear to children the meaning of the Apostle's Creed. She was not content to secure a parrot-like memorization of it, but wanted them to gain some clear ideas as to its meaning. Hence the large number of one-syllable words and the simplicity of some of its expressions.

GREEN HILL

George C. Stebbins (1846-) tells in his *Recollections* the story of the writing of this tune, in November, 1877. It was intended to be a quartet number in an evangelistic meeting in Doctor Pentecost's church in Boston. Owing to a very severe storm Mr. Stebbins sang it as a solo to a very small congregation. It seemed to make no impression at all. Some months later, however, at a similar evangelistic campaign in Providence, Doctor Pentecost asked Stebbins about the tune he had used that night in Boston. So Mr. Stebbins sang it again, and thus began its long popularity.

60. Love Divine

CHARLES WESLEY, 1747

Many hymnals print the first line of this hymn, "Love divine, all love excelling." What Wesley wrote was "loves"—plural—which is more meaningful. There are other evidences of exactness of reproduction of the original hymn as we have it here in our hymnal: in the second stanza, line 4 is given correctly as "second rest"; and line 5 as "bent to sinning," frequently changed to "love of sinning." In the *Methodist Pocket Hymn-Book*, of 1786, this line read, "Take away our power of sinning."

BEECHER

It was so named by its composer, John Zundel, in honor of his pastor, Henry Ward Beecher. Zundel was the organist at Beecher's great Plymouth Church, Brooklyn, from 1850 to 1880. He was born at Hochdorf, Germany, December 10, 1815, and died at Camstadt, July, 1882. This is the tune which is most commonly associated with these words.

61. In the Cross of Christ

SIR JOHN BOWRING, 1825

Sir John Bowring is one of the laymen of the hymnal. Well known in English history as a statesman, philologist and author, he is best remembered by this hymn. He was born at Exeter, England, in 1792. Twice a member of Parliament, he made a notable contribution to prison reform, served his government as consul at Canton and governor of Hong Kong. It is said that he knew no less than twenty-two languages. He died in 1872. Yet it is significant that this man of rare ability, of great learning and the recipient of high honors, finds his chief glory in the cross.

RATHBUN

It was composed for this hymn, in 1849, by Ithamar Conkey, when he was organist at the Central Baptist Church, Norwich, Connecticut. His pastor, Edward T. Hiscox, was preaching a series of sermons on the cross, and this hymn was used. While he waited for dinner one Sunday noon, Mr. Conkey sat down at the piano and worked out this new tune. The next Saturday night it was practised by the choir and then used in the morning service the following Sunday. The title was given in honor of Mr. and Mrs. B. S. Rathbun, prominent members of that choir. Conkey was born in Shutesbury, Massachusetts, May 15, 1815, and died April 30, 1867. The first appearance of this tune was in the *Greatorex Collection*, 1851.

62. When I Survey the Wondrous Cross

ISAAC WATTS

(*Galatians 6:14*)

This is from Isaac Watts' (see No. 30) first book, 1707. It is based on Galatians 6:14, and had for its original title, "Crucifixion to the World by the Cross of Christ."

HAMBURG

The tune, HAMBURG, was arranged by Lowell Mason (see No. 123) from an old Gregorian Chant. Thus, though the music bears the date 1824, it is in its origin centuries older than the words. The arrangement was the work of a young man, made when Mason was an unknown bank clerk in Savannah, Georgia, and the tune was first sung in the Presbyterian Church of that city.

Both hymn and tune are universal favorites. Every one of sixteen hymnals examined has it, and in all but two it is set to HAMBURG.

Lowell Mason (1792-1872) was a native of Medfield, Massachusetts. He was the foremost early American composer of church music. Founder of the Boston Academy of Music, he introduced music teaching into the public schools.

63. The Day of Resurrection

JOHN OF DAMASCUS, Eighth Century

Here is an Easter hymn about twelve hundred years old. Yet it is still sung by millions of Christians the world around. It was discovered among some old Greek hymns by John M. Neale, and translated by him in 1862.

Neale never achieved fame as a preacher, nor honors from his church, yet he left one of the richest legacies of any man of his time. An accomplished linguist, he explored the unused treasures of the old Greek and Latin hymn collections and translated from them scores of significant hymns. Some of them are today among our greatest hymn treasures.

John of Damascus was a monk who had occupied an important civic office in that city, but gave it up for the secluded life of the monastery of Mar Saba in Palestine. He was one of the outstanding poets of the early Greek Church.

GREENLAND

The tune was arranged from a composition of J. Michel Haydn's, younger brother of the more famous Franz Joseph Haydn. Its first appearance as a hymn-tune was in *National Psalmody*, by B. Jacob. Other tunes frequently used for this hymn are LANCASHIRE and ROTTERDAM.

64. O Day of Light and Gladness

FREDERICK L. HOSMER, 1903

In striking contrast to the life of John of Damascus is that of F. L. Hosmer (see No. 140), an American Unitarian minister. Yet Hosmer's Easter hymn is here next to that of John of Damascus. The key-word of Hosmer's is "Joyance." It is brimful and running over with the spirit of gladness. The tides of life flow "fresh, manifold and free."

LANCASHIRE

The tune LANCASHIRE (see No. 87) is well fitted to these happy words. The use of this hymn ought not to be limited to Easter Sunday; its joyous teaching is needed frequently, as a reminder that all life is safe in the keeping of the Father,

Who fillest from Thy fulness
Time and eternity.

65. Lift Up, Lift Up Your Voices Now

JOHN M. NEALE, 1851

It will be noticed by careful observers that "translator" does not appear after Neale's name. While practically all of his hymn-work was translating old Greek and Latin verse, and while probably the ultimate source of the great hymn before us is somewhere in that ancient treasure-house, Neale himself did not definitely locate it, as he did others. Hence it is supposed that we have here a bit of Neale's own composition, influenced, of course, by his intimate acquaintance with ancient Christian verse.

Neale, the son of a clergyman, was born in London, January 24, 1818. While at Cambridge University he joined the High Church movement. He became a clergyman. His life was full of disappointments; he was not recognized by his Church, and was side-tracked into the wardenship of Sackville College (in reality an Almshouse for women) on the meager salary of one hundred fifty pounds a year. Here he stayed, amid uncongenial surroundings, from 1846 till his death in 1866. But it was here that he did his significant work of recasting many of the great old hymns.

Possibly something of his feelings may be reflected in the third stanza of this hymn. And surely, the depth of his convictions is revealed in the triumphant climax of the fourth stanza.

WALTHAM

It fits this expression of victory. Jean Baptiste Calkin (despite his French names) was an English music teacher, organist and composer (1827—1905). WALTHAM first appeared in *The Hymnary*, London, 1872. Its most common use in America is for "Fling Out the Banner."

66. The Strife Is O'er

FRANCIS POTT, Translator, 1861

This is one of those Easter hymns which is included in almost every hymnal, but which is actually used much less than it deserves. It is a historic treasure, one of those Latin hymns so old that nobody knows the exact age. Francis Pott found it in *Symphonium Sirenium*, dated at Cologne, 1695, and gave it to English hymn-lovers in his *Hymns Fitted for the Order of Common Prayer* (1861). Pott was an English rector (born at Southwark, December 29, 1832) who became an authority on hymns. He was a member of the original committee on *Hymns Ancient and Modern*, the famous Hymnal of the Church of England. His hymn "Angel Voices, Ever Singing" is probably his best-known contribution to our hymnody.

VICTORY

This tune—a most appropriate title for this Easter hymn—was arranged by Dr. W. H. Monk (see No. 20) in 1861 from Palestrina's "Gloria." This famous composer of church music probably did more than any man of his age to dignify and to beautify the Church's praise. He was born in Italy in 1525, became a church organist at nineteen, and was honored with a call to become Choir-master at St. Peter's, Rome, when only twenty-six. Later dismissed, and then recalled, he became famous for his compositions. His complete works fill no less than thirty-three volumes. His death occurred at Rome, February 2, 1594.

VICTORY should always be sung with a joyous lilt and never dragged.

67. Christ the Lord Is Risen Today

CHARLES WESLEY, 1739

W. T. Stead, who edited a book called *Hymns that Have Helped*, called this "the best Easter hymn." Though perhaps not all hymn-lovers would agree with Mr. Stead, it is almost certain that this is the most-used Easter hymn. It has come to be regarded as almost a necessary part of the Easter music program. It was inspired by an old Latin hymn, translated as "Jesus Christ Is Risen Today," often found in our hymnals, and is sometimes set to this same tune, thus causing confusion, as the two hymns are quite different, though their first lines are so much alike.

Wesley wrote no less than eleven stanzas for this hymn. (It would seem that the early Methodist congregations had more time for singing than we do!) As is usual in Wesley's hymn-compositions, he links the historic event in Christ's life to its meaning to our own lives. Note the last line of the fourth stanza,

"*Ours* the cross, the grace, the skies."

There is much Christian philosophy of life condensed into those seven words!

WORGAN

WORGAN, more properly called EASTER HYMN, is taken from a small book—the only known copy of which is in the British Museum—*Lyra Davidica*, dated 1708. It contains thirty-one hymns, with twenty-five tunes. The name "Worgan" comes from the fact that it has sometimes been ascribed to J. W. Worgan, but this cannot be proved. Not only has the tune in *Lyra Davidica* no name of composer, the book itself lacks the compiler's name.

68. Christ Arose

ROBERT LOWRY, 1874

This happy Easter song is the work of a Baptist minister, who lived in Brooklyn, New York. Robert Lowry (1826—1899) is remembered as the editor of Sunday school song-books and the composer of many tunes. The best known of these is NEED, which he wrote for the hymn of his parishioner, Mrs. Anna S. Hawks, "I Need Thee Every Hour."

His editorial work was done in connection with the Bigelow & Main Company of New York, and included many books, one of which, *Pure Gold*, is reported to have sold more than a million copies.

One well-known hymn and tune complete came from his pen, "Shall We Gather at the River."

A Singing Hint

This song offers an opportunity for much variety both in tempo and expression. The quiet sadness of the first stanza should not be carried over into the growing triumph of stanzas 2 and 3. Notice that it is "*vainly*" that "they watch his bed," "*vainly* they seal the dead." Stanza 3 needs a slightly quickened tempo and a growing brilliance of tone. Of course, the Refrain is not only to be sung faster, it is dominantly triumphant.

69. Holy Spirit, Truth Divine

SAMUEL LONGFELLOW, 1864

Here is a section of four hymns, headed "The Holy Spirit." Every hymnal has such a section, but are the hymns often used? They are always prayer-hymns, and perhaps present-day Christians do not sing their prayers so much as was formerly the practice. It is unfortunate, though, that this section of the hymnal is so neglected, for it contains some beautiful poetry.

This hymn of Samuel Longfellow's (see No. 37) is an appropriate one for the opening of the section, as it emphasizes so well the variety of the Spirit's work. Note the characterizations, "Truth," "Love," "Power," "Right," "Joy." The verbs of the second lines are significant and important, for they are both challenging and progressive. That somewhat obscure quotation of the last stanza is a reference to Numbers 21:17.

There is another stanza which fits the music so beautifully, and is so needed in the hustle and bustle of present-day living, that it is unfortunate that it is omitted:

Holy Spirit, Peace divine,
Still this restless heart of mine;
Speak to calm this tossing sea;
Stayed in thy tranquillity.

MERCY

This music has an even, steady flow, with the accented beats just where they bring out the important word of each phrase. It is an arrangement from a piano composition by Louis M. Gottschalk (1829-1869) entitled, "The Last Hope." Obviously, it must not be hurried. The composer was the son of an English scientist and a French mother. He was born in Cambridge, Massachusetts. When only twelve he went to France for his musical education. Much of his life was spent in New Orleans, where he conducted concerts and composed operas, symphonies, piano pieces and songs.

70. Breathe on Me, Breath of God

EDWIN HATCH, 1878

This prayer-poem was first presented to the world in a pamphlet which bore the title, "Between Doubt and Prayer." It was eight years before it found a place in a hymnal. Its author, Edwin Hatch, a native of England (born at Derby, September 4, 1835), was for a number of years a teacher in Canada, first as professor of classics in Trinity College, Toronto, then as rector of Quebec High School. His closing years were spent at Oxford, where he died, November 10, 1889.

This is his only contribution to the hymnal; but it is an important one. Its petitions should be carefully studied. The leader of a devotional meeting might wisely separate them, reading each as a unit, giving the worshipers time to think each through to its logical conclusion in his own case. With such a preparation, the singing might not be quite so "heartly" (in the sense of volume) as with some hymns of a different type, but it will surely be "from the heart."

TRENTHAM

This music has the prayer-idea in its quietness and in the restfulness of its perfect harmonies. It was composed in 1894 by Robert Jackson (1842-1914) for Sir Henry W. Baker's hymn, "O Perfect Life of Love."

Jackson was the son of a church organist (who played in one church for forty-eight years!) and seems to have inherited his father's musical ability. After a stay of some years in London as a young man, he was called back to his birthplace, Oldham, as his father's successor as organist and choirmaster in St. Peter's Church. He stayed in that position until his death forty-six years later. Thus to that church a father and a son gave almost a full century of musical leadership.

71. Gracious Spirit, Dwell with Me

THOMAS TOKE LYNCH, 1855

That the author of this hymn was a genuinely modest man is evident from the title, and from the introduction which he wrote for the hymnal he prepared for his own congregation. "Christian poetry," wrote Thomas Toke Lynch, "is indeed a river of the water of life, and to this river my rivulet brings its contribution." So he called the book *The Rivulet*, a strange enough title for a hymnal, but a beautiful one when it is seen in the light of the author's modesty. Lynch (1818-1871) was an Independent minister in England, an invalid much of his life, but of very sweet spirit and of earnest faith.

This hymn, which was included in *The Rivulet*, is a beautiful expression of the longing of a sincere Christian heart—witness "would gracious, truthful, holy, be." The use of that word "gracious" would in itself form a challenging study. There are other thought-compelling phrases: "words that help and heal"; "wisdom kind and clear"; "actions brotherly"; "choose and cherish all things good." Note that the "cherishing" is reckoned as important as the "choosing."

REDHEAD

It takes its name from its composer, Richard Redhead (1820-1901). During fifty-five years of organ-playing he served only two churches, both in London, the Margaret Street Chapel for twenty-five years, and the Saint Mary Madalene Church for thirty years.

This tune is also called GETHSEMANE, from its connection with Sir Robert Grant's hymn, "By Thy Birth and by Thy Tears."

72. God of Mercy, God of Grace

HENRY F. LYTE, 1834

This paraphrase of the Sixty-seventh Psalm was written by the author of "Abide with Me," thirteen years before his "swan song" (see No. 20). The reading of the Psalm ought usually to precede the singing of the hymn, as a means of refreshing the memories of the singers and making clearer the meaning of the paraphrase.

It is important to compare the first and second verses of the Psalm with the first stanza of the hymn in order that the Psalmist's meaning shall not be lost. Note that there is no period between these verses in the Psalm—the "that" of the second verse is intimately related to the petition of the first. The whole purpose of this "shining" is not that the "us" referred to might selfishly enjoy it, but rather "that" (in order that) the "saving health" (salvation) may become known "among all nations."

Again, in the second stanza of the hymn there is a slight danger of missing the point, which is that "the peoples" (all of them) might praise God, and then that "the nations" (all of them) might "shout and sing, Glory to their Saviour King."

For the tune, REDHEAD, see No. 71.

The third stanza contains a beautiful thought of God in nature, and suggests an intimate relationship between the praising and the fruits of the earth. Notice "then" in the second line. Here also the author has crowded into two lines a profound philosophy of life:

"God to man His blessing give,
Man to God devoted live."

73. Spirit of God, Descend upon My Heart

GEORGE CROLY, 1854

One of the most beautiful poems of the hymnal and one of its finest tunes are here combined to make a hymn which is an appropriate climax to this group on the Holy Spirit. Study with care the petitions: "Wean it from earth, through all its pulses move"; "Make me love Thee as I ought to love"; "There teach my heart to cling"; "O let me seek Thee, and O let me find." And one of the most significant is that of the omitted stanza—the second in the complete hymn:

I ask no dream, no prophet ecstasies,
No sudden rending of the veil of clay,
No angel visitant, no opening skies;
But take the dimness of my soul away.

There are many significant phrases in the hymn, but if a single one had to be chosen out of them all as a memory gem, perhaps it might be that last line of the third stanza,

Teach me the patience of unanswered prayer.

How much every Christian needs just that!

George Croly was a native of Dublin (born August 17, 1780). After his education at Trinity College in that city, he was ordained and served churches in Ireland till he was about thirty years old, when he went to London to devote himself to literary work. In addition to writing more than thirty books during the next fifty years, he gave himself to religious ministry to the poor of a slum section. He opened and ministered in St. Stephen's Church, which had been closed for a hundred years. At the request of his congregation he prepared a hymnal, *Psalms and Hymns for Public Worship* (1854), which included, besides twenty-five Psalms, fifty hymns, ten of them his own compositions. Among these was "Spirit of God, Descend Upon My Heart."

MORECAMBE

It was composed by Frederick Cook Atkinson, for the hymn "Abide with Me"; but Monk's *EVENTIDE* has become so much more popular that this connection is forgotten. This is really a fortunate circumstance, for it leaves this excellent tune especially for this hymn.

Atkinson was born in Norwich, England, August 21, 1849. Though he had a worthy career in the field of church music, he is known in American hymnals by this one tune. He died in 1897.

The smooth and quiet progress of this music, from its opening harmonious measure to its climactic close, with the melody on the same note through two half-notes and a whole note, is an expressive vehicle for the progress of the thought of the hymn. Due allowance should be made in the singing for the pauses within the lines as well as between lines, and especially the changing points of emphasis and expression in the different stanzas.

This is one of those hymns that are incomplete without the final Amen. The Amen belongs naturally with prayer-hymns, but with some of them it is more indispensable than with others. It should never be omitted from this one.

74. O Word of God Incarnate

WILLIAM WALSHAM HOW, 1867

Bishop How made one of the greatest contributions to English hymnody of any of the Anglican clergy. He wrote over sixty hymns which are said to be in common use today. Among them are such familiar ones as, "O Jesus, Thou Art Standing"; "For All the Saints Who from Their Labors Rest"; "We Give Thee but Thine Own"; "Summer Suns Are Glowing"; and "On Wings of Living Light."

He was born in Shrewsbury, England, December 13, 1823, was educated at Oxford, and ordained in 1847. His first rectorship was at Whittington. He declined two bishoprics, but finally accepted that of Bedford (really East London), the home of the poor and the outcast. He was a man of such broad sympathies and democratic manners that he soon became known throughout the crowded streets of East London as "*Our Bishop*."

One of the finest tributes ever paid to Bishop How is that of the Bishop of ~~Ripon~~ *Ripon*, who said, "His ambition was not to be remembered, but to be helpful."

In this hymn he has paid a glowing tribute to the power of the Bible to lighten life's pathway. The striking figures of speech which he uses stick in the memory and help to glorify the Book in the minds of all who sing them.

MUNICH

This music from the *Württemberg Gesangbuch* (1693), is especially appropriate for this hymn. It is both stirring and inspiring. Since it is of the chorale type, it calls for dignity and strength in the singing. It has a rhythm and progress that compel the singers to keep up to time. It is not one of the slow 4-4 tunes.

75. Book of Books, Our People's Strength

PERCY DEARMER, 1925

From a hymn written in 1867 about the Bible we turn to one on the same theme written in 1925; written, too, by a thoroughly modern man, as he says, "to express the modern appreciation of the Bible."

Percy Dearmer was a Londoner (February 26, 1867, to May 29, 1936). After service in the World War he became professor of ecclesiastical art in King's College. From 1931 to 1936 he was Canon of Westminster. His greatest contribution to hymnody was his editing of *Songs of Praise*, both the first edition in 1925 and the enlarged edition in 1931. Also, in 1933, he edited the interpretative volume, *Songs of Praise Discussed*. He is rapidly becoming recognized and appreciated in America, for three recent hymnals contain eleven of his hymns.

Canon Dearmer emphasizes the diversity of the contributors to the Bible,

Poets, prophets, scholars, saints,
Each his word from God repeating.

The last stanza closes with the prayer,

Light of knowledge, ever burning,
Shed on us thy deathless learning.

SWANSEA

SWANSEA has its source in a Basque church melody, which was harmonized by (Thomas) William Lester, an American musician of the present, located in Chicago. (See No. 24.)

76. Thy Word Is Like a Garden, Lord

EDWIN HODDER, 1863

With this hymn we get away from the clergyman-author. Hodder was an English layman, born at Staines, Middlesex, December 13, 1837. He died in March, 1904. He went to New Zealand when nineteen. In the years spent there he may have had something to do with starting the movements which have made New Zealand what one writer has called "a notable sociological laboratory." Back in England again, from 1861 to 1897, he was connected with the Civil Service. Retiring in 1897, he located in Sussex and gave himself to literary work. This included the editing of *The New Sunday School Hymn-Book* (1863), to which he contributed twenty-seven original hymns, of which this was one.

Even the most casual singer will be struck with the variety and multiplicity of the similes for the Bible in the three stanzas of this hymn.

THE MUSIC

(See No. 50 for the tune SERAPH and its composer, Gottfried W. Fink.)

77. Break Thou the Bread of Life

MARY A. LATHBURY, 1877

In our hymnal this hymn is listed under "The Bible." In other books it is given a place among "Communion Hymns." Either listing is correct, for it is appropriate in either connection. It was written as a "study hymn" for the Chautauqua Literary and Scientific Circle by the "Laureate of Chautauqua." (See No. 19.)

Many hymnals print only the first two stanzas. In a recent book which prints all four, the statement is made, "stanzas three and four added," but no information is given as to the authorship of the additional lines.

THE MUSIC

The tune, BREAD OF LIFE, was composed for this hymn by the director of music at Chautauqua, William F. Sherwin. (See No. 19 and No. 56.) So perfect a union of hymn and tune as is found here is a natural result of the intimate association of Miss Lathbury and Prof. Sherwin at Chautauqua.

78. O Lord, Open Thou Our Eyes

JOHN CAMIDGE

This is a response after prayer, or a prayer in music before Scripture reading. It is taken from Psalm 119:18, changing only the "mine" to "our" and the "I" to "we."

THE MUSIC

The composer of the music was John Camidge, who served as organist at York Minster, England, for forty-three years, 1756 to 1799. His successor was his son Matthew, who also served forty-three years. Matthew's son, John, then took the organ and served for seventeen years, making the total Camidge family service in this important post a century and three years!

79. The Church's One Foundation

SAMUEL J. STONE, 1868

Three of the four hymns on "The Church" in our hymnal are so very familiar that it would be difficult to say which is the most used. "The Church's One Foundation" is found in every hymnal.

Samuel J. Stone, its author, was an Anglican clergyman, born at Whitmore, Staffordshire, April 25, 1839. After graduation from Oxford he served eight years as curate at Windsor; then became curate to his father at St. Paul's, Haggerston; finally succeeding his father as vicar, in 1874. He died at Charterhouse, November 19, 1900.

He wrote this hymn while still a curate, and published it in *Lyra Fidelium*, a pamphlet of twelve hymns on the Apostles' Creed. Though he published four volumes of poetry, he is remembered for this one hymn.

In its original form it had eight stanzas, but it was revised by the author—for its appearance in the Appendix to *Hymns Ancient and Modern* in 1868 (hence the date above)—to six stanzas. The four we have are probably the best.

One of the notable uses of this hymn was at the Lambeth Conference of the Anglican Church in 1888. At each of the three great worship services, in Canterbury, in St. Paul's, and in Westminster Abbey, this hymn was sung by the representatives of the Anglican Church from all sections of the world. The effect has been described as "almost appalling."

AURELIA

This tune gets its name from "Jerusalem the Golden," for which hymn it was composed. Samuel S. Wesley (1810-1876) was the grandson of Charles Wesley, and evidently inherited something of his grandfather's musical ability. He began playing the church organ when a very small boy. He wrote many hymn-tunes.

80. Our Spirit's Home

ROLLAND W. SCHLOERB

This is one of the new hymns on "The Church," published in *Hymns for Creative Living* for the first time in any hymnal. Placed significantly between Stone's (1868) and Dwight's (1800), it seems to say, "The leaders of today have as real a love for the church and as deep a sense of its message and mission as did those of yesterday."

"Our solitude forsaking"—the writer joined recently on a Sunday morning with the congregation of Doctor Schloerb's own church as they sang this hymn at the opening of morning worship. It brought a joyous sense of mystic union to sing "unite with all who seek Thy way."

Every phrase of each stanza is full of meaning and must be read with care. The poem is both a unit and a string of separate and individually beautiful pearls. "Our spirit's home" is a true characterization of the church. Her call is not a soft and semisilent one, but is "like bells at noonday pealing."

Rolland W. Schloerb is pastor of the Hyde Park Baptist Church, located near the University of Chicago. A young man himself, he ministers to the great throng of youth in the University center with thought-compelling and challenging messages.

FINLANDIA

It was arranged for the *Presbyterian Hymnal* (1932), from the tone-poem of that name by Jean Sibelius, the great composer and musician of Finland. Like the words, the tune is an expression of the present. It breathes the free air of the North. It has a double rhythm, and is particularly adapted to slow and stately processions. Here is an interesting combination, Finland and America's Middle West uniting to provide us with a great new hymn of our time.

81. I Love Thy Kingdom, Lord

TIMOTHY DWIGHT, 1800

Yale College in 1800 was quite different from that great institution today. But it had one thing in common with the present—outstanding leadership. Its president was Timothy Dwight, grandson of the famous Jonathan Edwards. At forty-three he had become president of Yale, and in addition to all the administrative and disciplinary work, he carried the instruction of the senior class, teaching ethics, metaphysics, and logic. He was also professor of oratory and theology—and the college chaplain! Yet, in spite of all this work, he undertook, at the request of the General Association of Congregational Churches in Connecticut, the task of revising *Watts' Hymns* and adapting them to American churches. The book was published in 1800. It contained thirty-one hymns from his own pen.

The closeness with which President Dwight followed the Psalm of which this hymn is a partial paraphrase (137: 5, 6) is indicated in one of the three omitted stanzas:

If e'er my heart forget
Her welfare or her woe,
Let every joy this heart forsake,
And every grief o'erflow.

ST. THOMAS

It is found in *Williams' Psalmody*, published in England about 1763. Aaron Williams (1731-1776) was a teacher of psalmody, an engraver of music, and a publisher of music-books. One of these books, *The Universal Psalmody*, was reprinted by Daniel Bayley, of Newburyport, Massachusetts.

82. Blest Be the Tie

JOHN FAWCETT, 1782

That a man should remain pastor of a little village church for fifty-two years might seem to mark him as lacking either in ambition or in ability. Yet neither was true about John Fawcett, who served in the little Baptist church of Wainsgate, England, from 1765 to 1817. He stayed there, not because of any lack of opportunities for larger fields, but because of "the tie that binds."

When he had been there only seven years his first big opportunity came in the form of a call to the much larger church of Carter's Lane, London. He accepted, and moving-day came. Goods were packed and partly loaded, but as the tearful people crowded around to say good-bye, the breaking of the ties was too much for both John and his wife. He ordered the men to put the things back into the house, and sent word to London that he could not come. So he stayed on till his death, forty-five years later.

This hymn was based on this incident, though its publication was not until ten years later. Subsequently, he wrote an essay on "Anger" which so pleased King George III that he offered Fawcett almost any benefit he wished. The pastor declined to accept anything, giving as his chief reason, "that he lived among his own people, that he enjoyed their love, that God had blessed his labors among them, and that he needed nothing that even a king could supply."

DENNIS

DENNIS is by J. Hans Georg Nägeli (1773-1836), a noted Swiss composer and publisher of music. It was arranged by Lowell Mason and appeared in his *Psaltery* (1845). It was there set to the hymn by Doddridge, "How gentle God's commands." BOYLSTON is also used for this hymn.

83. Thou Art My Shepherd

ELSIE THALHEIMER and MRS. M. SCOTT HAYCROFT

In his first *Hymnal for American Youth*, H. Augustine Smith included this hymn in two stanzas by Elsie Thalheimer, with the date, 1900. In his *New Hymnal for American Youth*, it appears with a third stanza, with the added name of Mrs. Haycroft (evidently the author of stanza three). Here the dates given are 1867 for Thalheimer and 1904 for Haycroft. Unfortunately, the writer has been unable to locate any further information.

THE MUSIC

This freely rendered paraphrase of the Twenty-third Psalm is given a most attractive setting in the tune LYNDE, arranged by John B. Cramer from an old Thuringian folksong. It needs to be sung deliberately, and with much feeling.

84. Summer Suns Are Glowing

WILLIAM WALSHAM HOW, 1871

Bishop How's hymns (see No. 74) include some on each of the seasons, but this on summer is the only one in common use in America. It appeared in *Church Hymns*, of which he was one of the editors.

While it very truly reechoes "all earth's thousand voices," yet it does not stop with nature's praise. It goes on from the "summer suns" to the "pure radiance" of the Light Divine, and then to pray for the continual guidance of this Light, "On our pilgrim way," on to "the endless day."

The hymn is a unit, and all stanzas should be sung.

RUTH

The tune, RUTH, composed by Samuel Smith in 1865, suggests the picture of Ruth gleaning in the field of Boaz under the summer sun. It is an appropriate setting for a beautiful hymn. Its high notes, and the alternate phrases in the lower range give opportunity for fine effects in expression. The tune should be carefully studied in its relation to the words, in order to bring out the depth of meaning to be found in both.

Samuel Smith (1821-1917), though known to Americans chiefly through this one tune, was noted in England as the successor of Sir George J. Elvey as conductor of the Windsor and Eton Choral Society. He served as organist of the parish church, Windsor, for thirty-four years.

85. Take Us on the Quest of Beauty

ELEANOR B. STOCK

This hymn, written for the "Christian Quest" movement, was first used at the Older Boys' and Girls' Camp Conference of the International Council of Religious Education, at Lake Geneva in 1928. It is peculiarly appropriate for a hymnal bearing the name *Hymns for Creative Living*.

The titles given to Christ here are well worth special study: "Poet-Seer of Galilee"; "Clearest Thinker"; "Kingly Servant"; "Our Leader and our Guide."

The progress of thought through the four stanzas is challenging—"Beauty," "Knowledge," "Service"—and comes to a fine climax in the final phrase, "Walking always at our side."

PRAYER OF THE QUEST

The tune is not well known and needs study and practice for effective rendition. It is a composition by Loeschorn.

86. O Star of Truth, Down Shining

MINOT J. SAVAGE

A vivid picture is offered here by Doctor Savage, in the first stanza—the “Star of Truth,” steadily shining on, though its light is often obscured by the “clouds of doubt and fear.”

A different reading of the last four lines of stanza 3 is found in some hymnals:

Then to my high allegiance,
I must not faithless be;
Through life, or death, forever,
Lead on, I'll follow thee!

As hymns should be, this is a true expression of the life-experience of its author. He struggled with “the clouds of doubt and fear,” but lived in unswerving loyalty to the truth as he saw it.

Minot Savage's boyhood in Maine “was marked by physical infirmity, intermittent schooling and religious excitement.” After graduation from Bangor Theological Seminary, he was sent as a missionary to San Mateo, California. Then he held two Congregational pastorates, in Framingham, Massachusetts, and Hannibal, Missouri. In 1873 he entered the Unitarian denomination as pastor of the Third Unitarian Church, Chicago; later serving the Church of the Unity, Boston, and the Church of the Messiah, New York. He died in Boston, May 22, 1918. Of his several books, one was a collection of hymns.

ALEXANDER

It is named from its composer, Alexander S. Gibson (1843-1919), and was composed in 1915. The fact that it is new to many singers calls for special study, in order that its real fitness for these words may be understood, and thus the singing made really effective.

87. Lead on, O King Eternal

ERNEST W. SHURTLEFF, 1888

This is a favorite hymn of youth; and no wonder, since it was written by youth and for youth. The author was twenty-six, and the group for which it was written were all of about the same age. It was the "Commencement Ode" at the Andover Theological Seminary in 1888, its author being a member of the graduating class.

The phrase, "days of preparation," becomes more real when it is recognized as referring to the years of study in the cloistered halls of Andover. That word "now," in the seventh line, has special reference to that important day of graduation.

But there is mention here of "our battle song." Shall we, in our present-day emphasis on the unchristianness of war, rule out this hymn because of this? Not at all, if we read with care the stanza which follows, for there we can sense the real feeling of this young theologian about "sin's fierce war." He makes it clear in the closing section of that second stanza. Would that that quatrain might be sung over and over again, until it is embedded deep in the consciousness of business and civic leaders and national statesmen everywhere.

For not with swords loud clashing,
Nor roll of stirring drums,
With deeds of love and mercy,
The heavenly kingdom comes.

How characteristic of youth in its earnest enthusiasm is the declaration of the third stanza, that even though the symbol that goes on before is a cross, yet, "We follow, not with fears." For this young man, Shurtleff, the following to which he thus pledged himself took him out to the Middle West, where he had a pastorate in Minneapolis; then back to old Plymouth, in Massachusetts; then far away across the Atlantic to Frankfurt, Germany; and later to Paris,

where he did the crowning work of his life among the American students of that great city.

LANCASHIRE

This tune, by Henry Smart, is one of the most familiar of the English tunes in our American hymnals. It was composed at Blackburn, England, for a great musical festival there in celebration of the three hundredth anniversary of the Reformation. Though composed in 1835, it did not appear in a hymnal until 1867, *Psalms and Hymns for Divine Worship*, where it was set to the missionary hymn, "From Greenland's Icy Mountains."

Henry Smart (1813-1879) studied law, but is known as a musician, not as a lawyer. He was largely self-taught in music. He was organist at Blackburn, Lancashire (hence the name of this tune), and also in succession in three London churches. Although he became totally blind fourteen years before his death, he continued his organ work.

The popularity and value of LANCASHIRE is indicated by the fact that our hymnal uses it three times, the new *Methodist Hymnal* twice, and the new *Presbyterian Hymnal* four times.

Other familiar tunes by Smart are, PILGRIMS, REGENT SQUARE and ST. LEONARD, all of which are in our hymnal.

88. From Ocean Unto Ocean

ROBERT MURRAY, 1880

This is a Canadian hymn, written by one who was active in the movement for the unification of the Presbyterian Church in Canada. It is the "prairies and mountains" of Canada, and not those of the United States, that are referred to in stanza 1. But why limit it? Rightly has our hymnal's committee borrowed from Canada, as they have from England, from Germany and other lands, hymnic treasures to enrich our worship life. The closing dedication, surely, knows no national boundaries. "Forth with Thy message send us" ought to be the prayer of every Christian in every land.

Robert Murray was born at Truro, Nova Scotia, on Christmas Day, 1832. When but a ten-year-old lad he began to write poetry. Though licensed to preach, he never held a pastorate, because his distinctive literary ability was early recognized and he was chosen for editorial work. For fifty years he was the editor of *The Presbyterian Witness*. Several of his hymns, including this, appear in the *Church Hymnal* of 1880, and others in the *Church Hymnary* of 1898. He died in Halifax, December 10, 1910.

THE MUSIC

The tune LANCASHIRE, by Henry Smart, is a good selection for this stirring hymn. (See No. 87.)

89. He Leadeth Me

JOSEPH H. GILMORE, 1862

It is unusual for a hymn to be commemorated by a bronze tablet on a big office building in the heart of a great city, but this hymn has that distinction. It is the headquarters of the United Gas Improvement Company, which occupies the site of the old First Baptist Church, Broad and Arch Streets, Philadelphia. Joseph H. Gilmore, just out of Newton Seminary, was supplying the pulpit of the First Church and being entertained by Deacon Watson, who lived next door to the church.

One can easily picture that little group in the Watson parlor after prayer meeting, the young minister and his wife, with their hosts, as they sat in informal discussion of the meeting and its theme, the Twenty-third Psalm. It was then that this hymn was born—the inspiration of a moment—or of a meeting. It was written down in pencil while they talked.

A Baptist paper, *The Watchman and Reflector*, was the medium through which it was given to the world; for Mrs. Gilmore sent the poem to the editor, who gladly accepted and published it. It attracted the attention of W. B. Bradbury, and he composed for it the tune HE LEADETH ME, to which it has been sung ever since. He published it in *The Golden Censor* in 1864.

Joseph Henry Gilmore (1834-1918) was the son of the War Governor of New Hampshire. He graduated from Brown University and the Newton Theological Institution. His life-work was in connection with the University of Rochester, where he was professor of English literature for about forty years.

It was the writer's privilege to know him at the Second Baptist Church of Rochester—which he once served as pastor and where his membership remained. To meet this genial, kindly man of more than three-score years and ten was a benediction. To know him, even slightly, was a real blessing. He possessed a true Christian optimism and

peace. He exemplified in life the spirit of complete and perfect trust which is so evident in the hymn.

✕ HE LEADETH ME

This tune was composed, as has been noted, by William B. Bradbury. Bradbury was born in Maine in 1816. As a young man in Boston he was a pupil of Lowell Mason and George J. Webb. Later, in New York, he became well known for his successful conducting of great children's choruses. He edited some fifty or more Sunday school song-books, himself composing many tunes for them. Among his best remembered tunes are OLIVE'S BROW, WOODWORTH, BRADBURY, and SOLID ROCK.

Because it is so familiar, singers often miss the opportunities for modulation and expression offered by this tune. In the second stanza, for instance, the contrast between "deepest gloom" and "Eden's bowers" should be evident in the singing.

90. 'Mid All the Traffic of the Ways

JOHN OXENHAM, 1917

When John Oxenham (see No. 170) wrote these words in 1917 many of the "ways" of Europe were congested with war traffic. Day and night alike were being made hideous with the terror of bombs from the skies and shells from the ground. Need there surely was in plenty in those terrible days for "a little shrine of quietness"!

Although present-day youth in America has not that particular need, this hymn fits equally well amid the rush and roar of modern traffic and turmoil. Its message of quiet and of peace is much needed today.

THE MUSIC

Dr. John B. Dykes' (see No. 48) much-loved tune, ST. AGNES, fits the hymn admirably. It should be sung with thoughtful expression at a medium tempo and with careful attention to the natural pauses.

91. Dear Lord and Father of Mankind

JOHN GREENLEAF WHITTIER, 1872

Of all of the poems of Whittier's which are now being used for hymnic material, there is none with a richer or more challenging message than this quiet prayer for forgiveness.

It is a matter for real rejoicing that the editors of our hymnal had the wisdom to insist on the use of the second line exactly as Whittier wrote it.

In order to have a proper understanding of this hymn, it is essential to read the whole of the poem, "The Brewing of Soma," of which these are the concluding stanzas. Whittier describes in vivid language the temporary results of the drinking of this so-called "sacred drink," and then goes on to accuse "each after age" of striving "by music, incense, vigils drear, and trance," "to bring the skies more near, or lift men up to heaven!" From this point the accusation is direct:

In sensual transports wild as vain
We brew in many a Christian fane,
The heathen Soma still!

Then follows the prayer for forgiveness for our "foolish" ways. Seen thus in its setting, this is one of the noblest hymns in our language.

When the original poem is read, it will be noticed that Whittier used the word "foolish," not "feverish." Fortunately, our hymnal committee has printed it correctly.

It is unfortunate that in crowding many fine hymns into the small compass of our hymnal, it seemed necessary to leave out some of the stanzas. In this case we lose one of the finest:

O Sabbath rest by Galilee!
O calm of hills above,
Where Jesus knelt to share with thee
The silence of eternity,
Interpreted by love.

ELTON

It is also called REST, or WHITTIER. It was composed for this hymn by Frederick C. Maker, an English organist, and appeared first in the *Congregational Hymnary* in 1887. Perhaps the fact that it was composed for these words and is seldom used for any other hymn accounts for the appropriateness of this tune. It "belongs," as EVENTIDE does to "Abide With Me."

Frederick C. Maker's home was in Bristol, England (1844-1927). He served as organist of the Redland Park Congregational Church there for thirty years. WENTWORTH, ST. CHRISTOPHER and CURFEW are among the more familiar of his tunes.

More than in most hymns, in the singing of this the modulation, expression and sensing of the full vowel values are of importance. And it is another of the prayer hymns to which the final Amen is essential.

92. Take Time to Be Holy

WILLIAM DUNN LONGSTAFF, 1882

This familiar gospel song was written at Keswick (sometimes called the English Northfield) after the author had heard Griffith John, of China, caution his hearers to "take time and be holy." Its first appearance was in a Keswick hymnal, *Hymns of Consecration*.

William D. Longstaff was a wealthy layman who devoted much of his time and money to philanthropic causes. He was an intimate friend of William Booth, Dwight L. Moody and Ira D. Sankey. He was born in Sunderland, England, January 28, 1822, and died there in 1894.

HOLINESS

The familiar music of HOLINESS was composed for this hymn by George C. Stebbins, in 1890, in India, where he was assisting George Pentecost in a series of evangelistic meetings in that country.

While the whole hymn should be sung quietly and thoughtfully, the second and fourth lines of each stanza call for special emphasis, not by louder singing, but by a greater fulness and roundness of tone.

93. God, Who Touched Earth with Beauty

MARY S. EDGAR, 1927

These words, used at an International Council of Religious Education camp conference at Lake Geneva, reflect the rare beauty of that spot, which has truly been "Inspiration Point" to thousands of young people.

Study carefully these similes, and their corresponding prayers: "Springs and running waters"—"crystal pure"; "Rocks of towering grandeur"—"strong and sure"; "Dancing waves in sunlight"—"glad and free"; "The straightness of the pine trees"—"upright"; "The arching of the heavens"—"thoughts above."

The hymn is at once beautifully poetic and intensely practical.

GENEVA

The tune, GENEVA, suggests the location of the use of the poem, and was composed for it by C. Harold Lowden, of Philadelphia.

94. In Life's Earnest Morning

EBENEZER SHERMAN OAKLEY, 1887

Here is a hymn for youth, evidently written for students. Its author was principal of a mission school in India, and was intimately acquainted with young people. It has been included in many of our American youth hymnals in recent years.

An interesting phrase is that of the first stanza, "not to be put by" (cf. Acts 24:25). This teacher was wise enough to know that "men's lore" is not enough to satisfy the heart-hunger of youth (stanza 2). The variety of the means of God's revealing of himself is well suggested in stanza 3. What a challenging, thought-compelling phrase is that of the second line of the fourth stanza, "Earth's unhallowed goals."

MORLEY

Thomas Morley, whose name is given to his tune, was born at Oxford, England, January 1, 1845. His chief musical ministry was as organist at St. Alban's, Holborn, London. He died in 1891.

95. Draw Thou My Soul, O Christ

LUCY LARCOM, 1892

At first glance this hymn might seem to be one of those ultra-introspective petitions which characterized a certain portion of the hymnody of the nineteenth century. It is, however, more inclusive than appears from the first stanza. That "Draw thou my soul" is the first essential. And it is essential. One of the dangers of overemphasis on the social action phases of the Christian life is trying to go out to minister to others without having been sufficiently near to Christ to acquire a real and deep experience of his fellowship and love.

The second and the third stanzas are full of the thought of service. "Give me thy work to do"; "Through me thy truth be shown." Beautiful indeed is that climax, "Not for myself alone." It reaches out to all the world, rightly calling it "Thy world."

ST. EDMUND

Sir Arthur Sullivan's music is an admirable vehicle for these words. This tune, ST. EDMUND, was composed for the hymn, "We are but strangers here, Heaven is our home," and is sometimes called, from that hymn, FATHERLAND. Sir Arthur was one of England's most noted musicians (1842-1900). While his fame is due largely to the Gilbert and Sullivan operettas, he also composed much church music. *The Church Hymnary* (Scottish) has no less than seventeen of his tunes.

96. Hear Thou in Love, O Lord, Our Cry

(1 Kings 8: 30ff.)

This beautiful prayer response is taken from Solomon's prayer at the dedication of the Temple, where it occurs several times as a response, or refrain, to each section of the prayer. It is entirely possible that it may have been thus used by the Temple choir in its original setting.

The music is from Mendelssohn's oratorio, *Elijah*, at the close of Part I. (For Mendelssohn see No. 16.)

97. Temper My Spirit, O Lord

JEAN STARR UNTERMAYER, 1921

Giving an entire page in a hymnal to a single stanza is rather unusual, especially in one so condensed as this small hymnal. But Jean Untermeyer's verse and Grace Wilbur Conant's music are both unusual enough to fit into an out-of-the-ordinary procedure. This stanza is the final one of a two-stanza poem in the little book, *Dreams Out of Darkness* (1921). The stanza which precedes is worth quoting to give the complete effect:

Temper my spirit, O Lord,
Burn out its alloy,
And make it a pliant steel for thy wielding,
Not a clumsy toy;
A blunt, iron thing in my hands
That blunder and destroy.

Jean Starr Untermeyer was born in Zanesville, Ohio, May 13, 1886. She is a poet of the present day, living now in New York City.

AGNI

The music was written by Grace Wilbur Conant, a Bostonian, editor of *Songs for Little People*, *Song and Play for Children*, and other publications of a similar nature.

98. Father in Heaven, Hear Us Today

CHARLES GORDON AMES

This arrangement of the Lord's Prayer was made by a minister who began as a Baptist and later became a Unitarian. He served as editor of the *Christian Register* from 1877 to 1880; then became successor to James Freeman Clarke as minister of the Church of the Disciples, Boston.

SOUTHAMPTON

The tune, SOUTHAMPTON, published in 1870 without the composer's name, is a good setting for this prayer. It is a beautiful harmonization of a smoothly flowing melody.

99. O Christ, the Way, the Truth, the Life

GEORGE L. SQUIER, 1907

This pertinent prayer, based on Jesus' words in the upper room to his sorrowing disciples (John 14:6), is a remarkably complete petition in a small compass. The author prays for *guidance*, for he realizes that there is real danger of losing the "living way"; for *teaching*, for he is conscious of his ignorance; and for the impartation of the *life*—"that thou alone canst give."

Study the phrases: "That in the tumult and the strife" and "That in the darkness and the night"; then note the change in the final stanza—"That I may in thy presence live." The closing petition is most significant—"And ever be like thee."

BEATITUDO

The tune BEATITUDO was composed by John B. Dykes (see No. 2) for the hymn, "How Bright Those Glorious Spirits Shine" (hence the name). It is used four times in the *Episcopal Hymnal*, and is found in almost all collections. It has a slow movement and a harmonious beauty which fit it admirably for just such a prayer-hymn as this.

100. Father in Heaven, Who Lovest All

RUDYARD KIPLING, 1906

This poem, from Kipling's *Puck of Pook's Hill*, is a patriotic song for English boys. Yet it is included in the section on Prayer in our hymnal. Out of place? Not at all, for it is emphatically a prayer, and with the possible exception of the prologue and the epilogue, each of the stanzas is an appropriate prayer for the youth of America as well as of England.

A reading aloud of the entire poem will help to give an appreciation of it for the subsequent singing. This reading, which may be in unison by a group, or by a single trained voice, should be deliberate, thoughtful and in a prayerful mood. The points of emphasis will doubtless vary with the individual reader, but should certainly include such important phrases as: "An undefiled heritage"; "To bear the yoke in youth"; "To rule ourselves alway"; "Controlled and cleanly"; "No maimed or worthless sacrifice" (Lev. 1:10); "By fear or favor of the crowd"; "Delight in simple things."

The life of Rudyard Kipling, author and poet, is too well known to need repeating here. He was born in Bombay, India, December 30, 1865, and died in London, January 18, 1936.

SAXBY

This tune was composed by Timothy R. Matthews (see No. 39) in 1883.

101. What a Friend

JOSEPH SCRIVEN, 1855

Beside the Port Hope-Peterborough Highway, running north from Lake Ontario in Canada, there stands an interesting monument. On it is inscribed in full the hymn, "What a Friend we have in Jesus." This memorial to Joseph Scriven is placed beside this main highway to call the attention of travelers to the fact that,

*Four Miles North, in Pengelly's Cemetery,
Lies the Philanthropist
And Author of the Great Masterpiece,
Written at Port Hope, 1857.*

Then follows the "Masterpiece" in full.

This is unusual, to erect beside a main highway a monument to a man buried in an obscure cemetery four miles away. But Joseph Scriven was a most unusual man, and his hymn, "What a Friend we have in Jesus," has struck a responsive chord in so many human hearts all over the world that such honor as this seems quite the fitting thing.

The life story of Joseph Scriven (1819-1886) is one of pathos, full of loneliness and sorrow. Yet it is also full of loving service to the poor and needy, and full, too, of a constant, loving trust in that "Friend" of whom he sings in his one hymn.

ERIE

This tune is the production of a man whose accomplishments were in such diverse fields as lawyer, philologist, musician, inventor. Though born in Massachusetts, at Warren, October 7, 1832, Charles C. Converse spent most of his professional life in Erie, Pennsylvania (hence this usual name for the tune. It is also called CONVERSE). He spent four years (1855 to 1859) in Leipzig, Germany, studying music. This is his only tune. It was first published in a small Sunday school song-book, *Silver Wings*, in 1870, under the pen name of Karl Reden.

102. Lord, for Tomorrow and Its Needs

SYBIL F. PARTRIDGE, 1880

"Be not anxious," Jesus warned his disciples in the Sermon on the Mount. One should reread this portion of that matchless message as a preparation for the understanding and appreciation of this hymn. "Just for today"—kept, guided, loved by Jesus—that is enough, according to this author; and she has good authority for the statement.

Though written by a Roman Catholic nun, who prefers to be named merely "A Sister of Notre Dame, of the Community of Mount Pleasant, Liverpool," this hymn is full of the active life of service as well as of constant trust. Notice the phrases, "diligently work," "kind in word and deed," "prompt to obey," "sacrifice myself," "seal upon my lips." Such a life, based on a true acceptance of Jesus as Lord, would certainly measure up to the exacting standards of the Sermon on the Mount.

The first appearance of this poem was in *The Messenger of the Sacred Heart of Jesus*, a Roman Catholic monthly, in London, in 1880. There were eight four-line stanzas. Strangely enough, its first use as a hymn was in an American hymnal, *The Plymouth Hymnal*, of 1893, edited by Lyman Abbott. It was not until the following year that it appeared in any English hymnal.

BELLEVILLE

BELLEVILLE was composed by James Edmund Jones, in 1906. More commonly used with these words is VINCENT, composed for them—for Abbott's Hymnal—in 1893, by Horatio R. Palmer.

103. Father Almighty, Bless Us with Thy Blessing

FROM *The Berwick Hymnal*, 1886

Here is another of those "nameless hymns"—which, however, have one advantage over others. They live on (if they do) merely because of their intrinsic worth, as true expressions of the human heart in its universal longing for God.

This hymn, taken from *The Berwick Hymnal* of 1886, is a heartfelt expression of the need for a blessing. It has peculiar appropriateness for the prayer meeting, or the young people's meeting, as a group expression of longing and need. The various designations of the Trinity woven into each stanza are significant.

INTEGER VITAE

This music is familiar because of its use with "O Holy Saviour, Friend Unseen," by Charlotte Elliott, where it appears under the name FLEMMING, slightly altered to fit those words. In the organists' evaluation of tunes in *The Inter-Church Hymnal*, this tune is given Rank I, with a percentage of 91. The name comes from the fact that it was composed for a men's chorus for the famous Ode of that name by the Latin poet, Horace.

Fredrich F. Flemming was a German physician whose avocation was music. He lived from 1778 to 1813, and was regarded as an able composer.

This prayer-hymn, to such fitting music, should be sung slowly and softly, with due attention to the rests. Full value should be given in the singing to the name of Deity with which each stanza closes.

104. In the Hour of Trial

JAMES MONTGOMERY, 1834

Just a little over one hundred years ago the layman poet and newspaper editor, James Montgomery, wrote in a lady's album under the title, "Prayers for Pilgrimage," the verses we know as this hymn.

Montgomery is represented in our hymnal by this one selection, but most church hymnals have a number from his pen, the *Episcopal Hymnal* no less than seventeen. Among the more familiar are "Angels from the Realms of Glory," "Hail to the Lord's Anointed," and "Prayer is the Soul's Sincere Desire." He wrote in all about four hundred hymns.

James Montgomery was a Scotchman, born November, 1771, in Irvine, Ayrshire, near the birthplace of Robert Burns. Most of his life was spent in Sheffield, England, where he was the editor of *The Iris*, and did a vast amount of literary work, including a dozen volumes of verse. He died in 1854.

PENITENCE

A tune that fits these words admirably. It was composed by Spencer Lane, an organist in St. James Episcopal Church, Woonsocket, Rhode Island, in 1879. Like many hymn-tunes, this came as an inspiration, and was written in a short time, on a Sunday afternoon. It was sung that evening in his church, and the bishop, who was present, told the composer that it would make him famous. In that same year it was published in the *Episcopal Hymnal*. Lane was born in Tilton, New Hampshire, April 7, 1843, and died in Reedville, Virginia, August 10, 1903.

105. Close to Thee

FANNY J. CROSBY, 1874

Our hymnal has only this of all Fanny Crosby's gospel songs. It is an especially appropriate choice for this section on Prayer.

Fanny Crosby wrote more gospel songs than any other writer on either side of the Atlantic. R. G. McCutchan, the author of *Our Hymnody*, that fine recent book on all the hymns of the *Methodist Hymnal*, estimates the total at not less than seven thousand five hundred. Though blind from infancy, she kept constantly through life a joyous faith and an abiding confidence in the guidance and the presence of her Lord. Her life of ninety-five years (1820-1925) was one long testimony to the certainty of the answered prayer of this song. "Only let me walk with thee"—she prayed, and she did very definitely and consciously walk with Christ. Her numerous songs have taught many others the blessedness of such a life.

CLOSE TO THEE

It was composed for these words by Silas J. Vail. With W. F. Sherwin (see No. 19) in 1874, Vail helped to edit the song-book, *Songs of Grace and Glory*, which included this song. He was born and died in Brooklyn (1818-1884). He learned the hat-maker's trade, clerked in a store, later had a business of his own. He loved music and in 1863 compiled *The Athenæum Collection*, which contained, among others, ten new songs by Stephen Foster. This is his only hymn-tune which has survived.

106. More Love to Thee

ELIZABETH PAYSON PRENTISS, 1856

Here is a hymn of the intensely personal, devotional type. Though it expresses no thought of activity or service, it is strong in its loyalty to Christ, and emphasizes the idea that the circumstances of life, no matter how hard and forbidding, should result in the development of a greater love to Christ.

The author was also the author of a "best-seller" of its day, *Stepping Heavenward*, which reached the amazing circulation—for that time—of one hundred thousand copies.

Elizabeth Payson (1818-1878) was a native of Portland, Maine. She began her literary career when only sixteen by contributing to *The Youth's Companion*. She taught school for some years, then married Professor George L. Prentiss, of the Union Theological Seminary, New York. Her writings include a volume of religious verse and a book of hymns.

MORE LOVE TO THEE

It was written for the words by William H. Doane, in 1870, the year after the hymn first appeared. Doane was born in Preston (near Norwich), Connecticut, on February 3, 1832, and died at South Orange, New Jersey, December 24, 1915. A successful business man, he spent most of his life in Cincinnati, but he is best known as a composer of many of the popular tunes for Fanny Crosby's gospel songs. He is said to have written over two thousand of these tunes, many of which were included in the forty song-books he compiled. Denison University conferred upon him the degree of Doctor of Music.

107. O Gracious Father of Mankind

HENRY HALLAM TWEEDY, 1925

In 1925 *The Homiletic Review*, a ministers' magazine, offered a prize for the best hymn on prayer. Out of the many hymns which were sent in, the first prize was given to this one by Professor Tweedy. It received the very high honor of being published at once by no less an authority on hymns than L. F. Benson, in his *Christian Song* (1926).

This hymn brings the group on Prayer in our hymnal down to our own day, and links together the intensely devotional thought of prayer and the present-day emphasis on finding God through service.

It is another of those hymns for which reading should precede singing, especially while the hymn is new. It is difficult to single out any particular phrases, all are so beautiful and forceful. The thought of the last two lines of stanza 1 must not be missed; so also the climax of stanza 2; the emphasis on *listening* as a part of prayer in stanza 3; and especially, the thought of God's seeking us, in stanza 4, which makes a real climax to the whole hymn.

(For the biography of Professor Tweedy, see No. 164.)

ST. LEONARD

This tune by Henry Hiles was composed in 1867 for "The Shadows of the Evening Hours," for a music festival at Manchester, England. Hiles (1826-1904) was an English organist and teacher of music. He taught at Owen's College, Victoria University, and at the Manchester College of Music. He wrote several cantatas, as well as hymn-tunes.

108. Are Ye Able, Said the Master

EARL MARLATT, 1926

Although this hymn is only twelve years old, it is already one of the most popular of all the hymns in the recent youth hymnals. Young people everywhere fall in love with it at the first hearing, and call for it again and again. This is not strange, since it was written for young people by a teacher of youth. The recent book, *Our Hymnody*, by R. G. McCutchan, contains the complete story of the writing of it, in the words of the author himself.

It is a story of a chain of circumstances. The immediate occasion was a consecration service at the Boston University School of Religious Education, for which Professor Marlatt had been asked to write a hymn to a tune already composed by Harry S. Mason. But back of this were the teachings of Professor Marcus Buell in the Boston University School of Theology, on Jesus' challenge to James and John. Coupled with that was the experience of the Passion Play at Oberammergau, where Professor Marlatt had been impressed with the appeal of the Penitent Thief. The combined result was this hymn, which the author says "came so spontaneously that the text seemed to write itself."

In *The American Student Hymnal* (1928), of which Professor Marlatt was one of the editors, this hymn is included in an arrangement of five stanzas. The second of these is now omitted; but it is too good to be lost:

Are ye able to relinquish
Purple dreams of power and fame,
To go down into the Garden,
Or to die a death of shame?

Earl Marlatt is the son of a Methodist preacher. He was born at Columbus, Indiana, May 24, 1892. He graduated from DePauw University, and did graduate work at Harvard University, Boston University School of Theology, Oxford and Berlin. Since 1921 he has been a teacher and

professor in Boston University. His leadership in the field of literary work has been recognized in Boston by his election as president of the Boston Browning Society, and the Boston Authors' Club. In the fall of 1938 he became Dean of the School of Theology of Boston University.

BEACON HILL

This tune was composed by Harry S. Mason, while a graduate student at the Boston University School of Theology. Its name comes from that famous district of Boston where both the School of Theology and the School of Religious Education are located. Professor Mason is now instructor in the fine arts in religion in Auburn Theological Seminary.

The singing of this hymn should be characterized by a special emphasis on the refrain. It should ring with the note of sincerity and devotion, and should be sung in full voice, in contrast to a subdued tone for the stanzas, especially the final one.

109. March On, O Soul, with Strength

GEORGE T. COSTER, 1897

The section on Courage, Faith, Loyalty was appropriately introduced by "Are Ye Able." Next in order comes this stirring, militant (but not militaristic) hymn of Coster's. It should be a favorite with youth. It is full of vigor, life, and challenge. It might almost seem as if it were the call of youth; the author, however, was past sixty when he wrote it. He had kept the fire and enthusiasm of youth.

George T. Coster (1835-1912) was an English Congregational clergyman and the author of several books, including some poetry and hymns. He was especially interested in the poor and the afflicted. He helped to found, in Hull, the "Guild of Brave, Poor Things," a self-help organization for the blind and crippled.

ARTHUR'S SEAT

A tune that appeared in the American hymnal, *Hymns and Songs of Praise* (1874), of which U. C. Burnap was one of the editors. It is an arrangement from the English composer, Sir John Goss (1800-1880). Goss was organist for many years at St. Paul's Cathedral, London, and a noted composer of sacred music. It has been said of him that he "meant every anthem of his to be what an anthem should be, a sermon in music."

This is an action tune and fits these stirring words. It calls for rapid movement, strong attack and clear enunciation. Sung thus, it will be a real inspiration.

110. Strong Son of God, Immortal Love

ALFRED TENNYSON, 1850

This is a selection of stanzas from *In Memoriam*. *In Memoriam* is of course not a hymn, but these stanzas are a great declaration of faith in Jesus Christ as the Son of God—"believing where we cannot prove." Out of the depths of his sorrow the poet wrote "Thou wilt not leave us in the dust." Thus faith is triumphant.

Stanza 3 is one of the most familiar quotations from this great poem. No wonder—the lines form one of the best tributes to Christ in all literature.

Alfred, Lord Tennyson, is too well known to need a biography here. The year, 1850, in which *In Memoriam* appeared, was probably the most eventful of his long life. The poem came out in May, 1850; in June he was married, and in November appointed Poet Laureate of England as the successor to Wordsworth.

GROSTETTE

It is by Henry W. Greatorex and appears only with this hymn. Editors are not at all in agreement as to the best tune for this hymn; almost every book has a different one. Henry W. Greatorex (1811-1853) was the son of the organist of Westminster Abbey. He came to America in 1839 to become organist of Center Church, Hartford. Later he served churches in New York. He is best known as the composer of the tune most commonly used for the Gloria Patri. (See No. 189.)

111. God of Grace and God of Glory

HARRY EMERSON FOSDICK, 1930

One of the most striking examples of religious architecture in New York is the Riverside Church. It combines the "soaring Gothic" and its impressiveness of worship atmosphere with thoroughly modern equipment and surroundings for educational and social activities.

For the dedication of this great edifice, on October 5, 1930, the minister, Harry Emerson Fosdick, wrote this truly great hymn as a processional. While it fitted in a peculiar way the occasion and the splendid church, it is rightly finding a place in our church hymnals. Its prayer,

Grant us wisdom, grant us courage,
For the living of these days,

is certainly an appropriate prayer for all Christians today.

There are many striking phrases in these five stanzas: "Free our hearts to faith and praise"; "Rich in things and poor in soul"; "Armored with all Christ-like graces"; "Save us from weak resignation"; "That we fail not man nor thee."

Harry Emerson Fosdick was born in Buffalo, May 28, 1878. He graduated at Colgate University and Union Theological Seminary. He holds honorary degrees from ten American universities. He has written many books, but is best known as one of the outstanding preachers of America.

REGENT SQUARE

It was composed by Henry Smart (see No. 87) for the English Presbyterian Hymnal, *Psalms and Hymns for Divine Worship*, in 1867. There it was set to Bonar's hymn, "Glory be to the Father." It is one of the finest of processional tunes, and lends itself admirably to this new hymn.

112. My Faith It Is an Oaken Staff

THOMAS TOKE LYNCH, 1818-1871

We are accustomed to singing "My Faith Looks Up to Thee," but we have not been singing about faith as a staff to lean on. This hymn by Thomas Toke Lynch (see No. 71) is not familiar, but it is well worth getting acquainted with.

"Faith—the traveler's well-loved aid"—what a stirring description! Faith is also the traveler's defense—for this "soldier-pilgrim staid." The second stanza has in it much food for thought; it is a link of the present with the past, and, as well, a challenge for the present to face the future with courage and gladness. "Unmoved by pain" is matched by "unstayed by pleasures."

The author, who suffered much, for many years an invalid, was offering his own heart's prayer—not writing for publication:

O make me ever what thou art,
Of patient and courageous heart.

MUSWELL HILL

This music is by Carey Bonner, an English Baptist, who arranged it in 1927 from an old English folk-song. Bonner (born at Southwark, Surrey, May 1, 1859) was pastor of Baptist churches from 1884 to 1900, when he became secretary of the Sunday School Union. He was especially interested in the betterment of the music of the Sunday schools and edited four hymnals for Sunday school use. He wrote six hymns.

113. Fight the Good Fight with All Thy Might

JOHN S. B. MONSELL, 1863

This hymn is crowded full of verbs—"fight," "lay hold," "run," "lift up," "cast," "trust," "faint not nor fear," "only believe." It is a stirring, singing challenge. Amid the changes, the rapid movement and the action, Christ stands out, the Preeminent, the Changeless One, the "Path," "Prize," "Life," "Love." No wonder the author sums it all up in that last line of the closing stanza:

"Christ is all in all to thee."

(See No. 5 for biography of Monsell.)

PENTECOST

It was composed by William Boyd (1847-1928) in 1864 for "Come, Holy Ghost, our souls inspire." Sir Arthur Sullivan asked to borrow it for his new hymnal, *Church Hymns*, in 1874. Much to Boyd's distress, he found that Sir Arthur had used it for this hymn of Monsell's, a very different one from that for which it had been composed. But he came to see that Sullivan had done a really fine thing in the adaptation.

William Boyd was born in Jamaica. From 1893 till his retirement in 1918 he served as vicar of All Saints Church, London. He is remembered chiefly for this tune.

114. Awake, My Soul, Stretch Every Nerve

PHILIP DODDRIDGE, 1755

Here is a hymn that everybody knows. It is old enough to have become forgotten, but after nearly two centuries it still lives, and is still widely sung.

It is almost a paraphrase of Paul's exhortation to the Philippians (Phil. 3:12-14). It is interesting to look up the many Scripture allusions in it in addition to the text on which it is based. (Cf. 1 Cor. 9:24; Heb. 12:1; 2 Tim. 4:8; and Rev. 4:10.)

Philip Doddridge (1702-1751) was a friend and contemporary of Isaac Watts'. Like Watts, he was a Nonconformist minister. His principal work was in the establishment of a seminary for the training of ministers. His hymns—more than four hundred of them—were written mostly as the concluding argument of his sermons. Only one copy was needed, as they were sung always to familiar tunes, and "lined out" to the congregation. Hence it was easy to introduce a new hymn almost every Sunday.

CHRISTMAS

This is an adaptation by Lowell Mason (see No. 62) from Handel's opera, *Siræ*, 1728. It first appeared in the Boston Handel and Haydn Society's *Collection* of 1830, of which Mason was the editor. It has a lilt and lift that make it an attractive vehicle for these words. Hymn and tune have become inseparably wedded through many decades of constant use.

115. Stand Up, Stand Up for Jesus

116. Stand Up for Jesus

GEORGE DUFFIELD, 1858

In the story of this familiar hymn, sketched in a brief word-picture, we see a great evangelistic campaign in Philadelphia, a stirring sermon to five thousand men by Dudley A. Tyng, rector of the Church of the Epiphany, a very serious accident to this popular preacher, followed by his death in a few hours. We hear his last message, "Tell them to stand up for Jesus." We see his intimate friend, George Duffield, going to his study after the funeral and writing this hymn; then reading it to his congregation in his sermon the following Sunday; it was used soon after by his Sunday school. All this was in the year 1858.

Stirring and challenging, this message of loyal devotion rings across eighty years and is a pertinent call to present-day Christians everywhere.

George Duffield (1818-1888) was one of the prominent preachers of the Presbyterian church. He belonged to a family of ministers, including both his father and his son.

GEIBEL

GEIBEL, the tune to which these words are set in Number 115, was composed in 1901 by Adam Geibel, an organist and composer of Philadelphia. Its unison measures for the stanzas and its harmony in the chorus offer a martial setting. Its quick movement and rhythmic cadence make an appeal, especially when sung by a large congregation.

Geibel was born at Baden, Germany, September 15, 1885, and came to America in childhood. In Philadelphia he formed the Adam Geibel Company for music publication. In spite of the fact that he became blind in childhood, he achieved a successful career in business and in music, and felt that the loss of his sight had aided rather than detracted from the development of his musical talent. He died in Philadelphia in 1933.

WEBB (No. 116)

The work of George J. Webb, an Englishman who came to America at the age of twenty-three. He was organist of the Old South Church, Boston, and professor in the Boston Academy of Music. He was associated with Lowell Mason, both in musical and in family relationships. His daughter became the wife of Mason's son.

This tune was composed for a secular song, "'Tis Dawn, the Lark is Singing," and was published in *The Odeon*, a popular song-book of Mason's and Webb's, in 1837. Its first appearance as a hymn-tune was in *The Wesleyan Psalmist*, 1842. It became popularly associated with Samuel F. Smith's "The Morning Light is Breaking," for which it is still the accepted tune.

Webb was born at Salisbury, England, June 24, 1803, and died in Orange, New Jersey, October 7, 1887.

117. God's Trumpet Wakes the Slumbering World

SAMUEL LONGFELLOW, 1864

Was it the prevalence of the alarm drums and the trumpets of war that caused that poet of gentleness and peace, Samuel Longfellow, to write in this martial strain? Notice the date above.

This hymn is reminiscent in both rhythm and words of that older hymn, "The Son of God Goes Forth to War," but has a message all its own, a challenge, especially for youth.

Notice how he rings the changes on that idea of "the host"—"glorious," "noble," "sacred," "faithful," "martyr" host. The characterizations of the "Warrior of the Lord" are singularly apt. Notice in the first stanza the phrase, "fealty to the truth"—loyalty would be the more natural word, but "fealty" makes us stop and think. He is a "stedfast witness," who "though defeated, battles still," and "shuns not pain, nor shame, nor loss." (Cf. Acts 7.)

Do not miss that slight but important change in the last line—"He" to "We." It might be emphasized by a special preceding pause.

WARRIOR

It is an appropriate tune name for such words. Though it has been impossible to discover any details about Archibald MacDonald, who composed this tune, in 1875, it seems obvious that it was written for this hymn.

Strong tones, a quick tempo and a spirit of happy dedication should characterize the singing.

118. How Firm a Foundation

“K” IN RIPPON’S “SELECTION,” 1787

“Exceeding Great and Precious Promises” was the original title of this hymn. The identity of the author is concealed under that initial “K,” which may perhaps refer to the precentor of Rippon’s church, Robert Keene; but no one knows for a certainty.

John Rippon (1751-1836), in whose *Selection* it is found, was for sixty-three years pastor of the Carter’s Lane Baptist Church, London. He prepared this hymnal for his own congregation, and in it gave to the Christian world one of its best-loved hymns.

He showed his musical taste (or that of his precentor) in the selection and adaptation of the tune ADESTE FIDELIS to these words under the title PORTUGUESE HYMN. (See No. 43.)

The original hymn had seven stanzas.

THE SINGING

Though it may be difficult to bring out in the singing the question mark at the end of stanza 1, the fact that all the other stanzas are the answer to that question should be kept in mind. Note that the arrangement here provides for the strong tones of unison singing on the first part of the fourth line. This gives a splendid opportunity to bring out emphatically the “never, no never,” of the last stanza.

One of the dangers in the use of this hymn lies in its great familiarity. It may become so familiar that it is sung in a mechanical sort of way, missing that note of real gladness and sincere confidence in God which should characterize every use of it.

119. Who Is on the Lord's Side

FRANCES R. HAVERGAL, 1877

If this was an important question sixty years ago, what about it today? There is less evidence today than then of that intensely devotional "testifying" type of religious life which characterized Miss Havergal (see No. 136). It is a practical question—Do we of today need to face the issue and declare ourselves boldly and irrevocably "on the Lord's side"? To this frail, intense and deeply religious author it was a matter of the utmost importance—notice that "must" in line 8 of stanza 2.

To Miss Havergal there was no question about the outcome of the conflict. It might be "fierce and long," but "victory is secure," because it is "His truth unchanging" that "Makes the triumph sure."

ARMAGEDDON

This tune derives its name from the place of that "war of the great day of God, the Almighty," as seen by John in Revelation 16:16. It was arranged in 1871 by Sir John Goss (see No. 109) from an earlier tune by Luise Reichardt (1853). Its first appearance was in the Appendix to Mercer's *Church Psalter and Hymn Book* (1872). There it is used for Baring-Gould's hymn, "Onward, Christian Soldiers."

In singing this stirring tune, the unison measures of the refrain should be emphasized. The full four beats should be given to that full note at the end of the second line. In spite of the natural emphasis on the "We" of the final line, that very last word must not be neglected. It is "*Thine*," that we declare ourselves to be.

120. I Love to Tell the Story

KATHERINE HANKEY, 1866

Familiar, and in constant and universal use—is any interpretation needed for this hymn? At least it will be interesting to young people to know that it had a companion hymn, written a few months earlier.

Katherine Hankey wrote in 1866 a long poem on the Life of Jesus. Part One was entitled, “The Story Wanted,” and was written in January; Part Two, “The Story Told,” was not completed until the following November. From Part One was taken the song, “Tell Me the Old, Old Story,” and from Part Two, the answering refrain, “I Love to Tell the Story.”

In the second, third and fourth stanzas, careful attention should be given to the punctuation. Several of the lines have no mark of any sort at the end, the thought being carried over directly to the next line. The pauses come with the commas within the lines, or are determined by the music.

Katherine Hankey is known almost solely by these two selections from this one poem. Her father was a banker of Clapham, England, where she was born in 1834. She was much interested in Sunday school work among the shop girls in London. She died in 1911.

THE TUNE

Composed by William G. Fischer, in 1869. He was a business man and musician of Philadelphia, but was born in Baltimore, October 14, 1835. He died August 13, 1912. This tune first appeared in *Gospel Songs*, by P. P. Bliss, 1874.

121. Faith of Our Fathers!

FREDERICK W. FABER, 1849

In a number of places this book urges its readers to read hymns aloud before singing them. It is interesting to find the same thought in the mind of a hymn-writer almost ninety years ago. The title of the book in which this hymn made its first appearance is, *Jesus and Mary; or Catholic Hymns for Singing and Reading*. William T. Steed, the famous English editor, called this hymn "A kind of defiant war-song; the note of which endears it much to the faithful." An omitted (and much-edited) stanza, second in the original arrangement is:

Faith of our fathers, God's great power
Shall win all nations unto thee;
And through the truth that comes from God,
Mankind shall then indeed be free.

Frederick W. Faber was born June 28, 1814, and died September 26, 1863. He was one of that group of Anglican clergymen who went over to the Roman Catholic church. He is remembered by Catholic and Protestant alike for his great hymns—more than one hundred of them.

ST. CATHERINE

It is a composite work; the stanza section was written by Henri F. Hemy in 1864, and the refrain by James G. Walton ten years later (see No. 37). Hemy was born at Newcastle-upon-Tyne, in 1818. He died in 1888. Walton lived 1821-1905.

Since the last two lines are a personal declaration of loyalty by the singers, they should be sung gladly, avoiding that slowing down on the last line which is so characteristic of many hymns.

122. That Cause Can Neither Be Lost Nor Stayed

CHRISTIAN OSTERGAARD

Here is an unusual hymn—in its authorship, translator, tune and message. Yet it is emphatically worth learning for its cheering, optimistic message.

“Slowly growing from seeds to flowers”—with the emphasis on the first word—how very “slowly” it seems, sometimes! “By quiet growing becomes victorious”—once again the “growing” idea, beautifully expressed in that word “quiet.” Spiritual life does not generally announce its progress with a blare of trumpets. Next comes a tree simile. What a thought is that in the second line of stanza 3! Height depends on depth; the upreach and outspread of our spiritual living and influence are in direct proportion to the absence of shallowness—the real depth of our convictions and contacts with Christ.

Are the anti-God forces victorious in Russia, the Neo-Pagans becoming stronger and Christianity weaker in Germany? Is the church a failure because we find abandoned church buildings in America? “What then, if thousands of seeds it scatters”—this storm of human passion, strife, and persecution?

DANISH FOLK TUNE

It is as unusual as the words. Notice that it is arranged for unison singing, with the organ or piano furnishing the melody. Because of its unusual rhythm it will be well not to try to put together these unfamiliar words and this strange tune until both have become at least a little known through careful reading and attentive listening.

123. My Faith Looks Up to Thee

RAY PALMER, 1830

Though it is probably sung more often in church services than in young people's meetings, this is decidedly a young people's hymn. It was written by a young man, only twenty-two years old, as an expression of his faith and his personal devotion to Christ. He was a young teacher in New York, his first position out of college. Perhaps he was a bit lonely in the big city.

Ray Palmer was born in Rhode Island in 1808, and died in Newark, New Jersey, in 1887. After holding Congregational pastorates in Maine and New York, he became secretary of the American Congregational Union, serving from 1865 to 1879.

OLIVET

Two years after the poem was written Palmer met Lowell Mason on a street in Boston. Mason asked the young man if he knew of any new hymns that he might consider for a hymnal he was preparing. Palmer pulled out his note-book and showed Doctor Mason "My Faith Looks Up to Thee." The musician was impressed, and stepping into a store, made a copy of it. That night at his home he sat down at the piano and composed the tune OLIVET, which has belonged to these words ever since. The next time he met Palmer, Lowell Mason told him of the new tune, and prophesied that though he might live long and do many things, he would be remembered as the author of "My Faith Looks Up to Thee."

(For Lowell Mason see No. 62.)

124. Now in the Days of Youth

WALTER J. MATHAMS, 1913

Obviously, another young people's hymn, a recent one, written for the young people of the twentieth century.

Its author was born in London in 1851, and died in 1932. He spent his early life at sea, then studied for the Baptist ministry, and served churches in Preston, Falkirk and Birmingham. Later he became a minister of the Church of Scotland. He has written several books.

This hymn was introduced to American young people through *Worship and Song*, in 1913. It is a stirring challenge; running through each stanza is the spirit of energy, enthusiasm and loyal devotion to Christ. Notice such phrases as, "our fervent gift"; "with radiant delight" (Christian service should always be not a bore but a blessing!); "glorify them all" (all tasks, however small); "lovers of all holy things"; "our first bright days"; "loftiest desire."

Although it is twenty-five years since this hymn was published in America, it has not been widely used. A good start might be to select it for special emphasis in young people's meeting or church school some month. After a proper introduction, it should be read by a good reader. The next Sunday it should be read in unison, and the tune played through with care. On the third Sunday, after another unison reading, the first singing might be attempted, under the best leadership available.

FROM STRENGTH TO STRENGTH

Since this tune by Edward W. Naylor (1867-) is a unison one, the learning of it will be all the easier.

125. Jesus, Thy Boundless Love

PAUL GERHARDT, 1653; JOHN WESLEY, translator, 1739

It seems a far cry from the present-dayness of Mathams' hymn, on the opposite page, to the dates 1653 (Gerhardt) and 1739 (Wesley). Yet a careful reading will reveal many points of similarity.

This is a young man's hymn; Gerhardt was only about thirty when he wrote it. Wesley found it on his visit to the Moravians at Herrnhut in 1731. He took it with him to America and translated it, in 1737 or 1738, when he was only thirty-four or thirty-five. He said of it, "In the beginning of the year 1738, when I was returning from Savannah, the cry of my heart was,

"O grant that nothing in my soul
May dwell, but thy pure love alone!"

Gerhardt's hymn originally had sixteen stanzas. Paul Gerhardt (1607-1676) was one of Germany's greatest hymn-writers, as well as for years Berlin's most popular preacher. He wrote more than three hundred hymns. They always have the atmosphere of consecration and trust.

STELLA

It was arranged from an old English melody, probably by Henri F. Hemy (composer of ST. CATHERINE). Its first appearance in England as a hymn-tune was in a book he published in 1850, *Easy Music for Church Choirs*. Since it is "easy music," all the more attention can, and should, be given to these fine words. Its first appearance in an American hymnal was in *The Church Hymnal*, by Hutchins, 1872. It has been suggested that both hymn and tune are peculiarly appropriate for the communion service.

126. Have Thine Own Way, Lord

ADELAIDE A. POLLARD, 1906

This hymn has been a favorite with young people for more than a generation. But a question arises in connection with the popularity of these words: Are they clearly understood, and do the singers really mean them? It is a serious matter to ask young people (or older ones, for that matter) to join in the singing of a consecration hymn unless thoughtful preparation has been made and the singers sense the significance of the declaration they are making in song. This hymn obviously has no place in one of those "pep" sessions which sometimes form the opening of a young people's program under the direction of a gyrating, athletic leader. Nor should it ever be used as the first item in a worship program. Careful preparation for it, and wise leading up to it, are important.

ADELAIDE

Composed by George C. Stebbins (see No. 59) about 1907. It has a most unusual time, nine-four. Obviously, it must not be hurried (nor dragged). The beautiful harmony of the last line should be brought out fully. If there are not enough basses and tenors to do this well in song, the pianist can do it on the instrument. In the final stanza, the punctuation should be watched with special care. The "only, always," may be emphasized by thoughtful pauses.

127. Lord, Speak to Me

FRANCES R. HAVERGAL, 1872

Our hymnal includes three hymns by Frances Ridley Havergal, 119, 127, 136.

One of the remarkable things about the life of this writer (as revealed in *Memorials of F.R.H.*, by her sister) is her exceedingly generous service, through personal letters, to entire strangers who were constantly writing to her for help on their problems. She lived a constant answer to the prayer of that omitted stanza of this hymn:

O strengthen me, that while I stand
Firm on the Rock, and strong in thee,
I may stretch out a loving hand
To wrestlers with the troubled sea.

This hymn has special appropriateness as a prayer for Sunday school teachers. The author's original title was "A Worker's Prayer." That thought of the heart's overflow "in kindling thought and glowing word," is a good one for all leaders of young people's devotional meetings. In some way or other the personal preparation for the leading of a devotional meeting should include such a contact with the Master's fulness that the leader's thoughts will actually result in "kindling" others, and his words be truly "glowing." This does not mean eloquence, nor even polished diction; it does mean a real enthusiasm for the theme and an evident devotion to the Master.

CANONBURY

Arranged from Schumann's "Night Song." It is used in our hymnal for Lucy Larcom's morning prayer (No. 17). It is better known through its connection with Miss Havergal's words.

128. I Would Be True

HOWARD ARNOLD WALTER, 1906

"Love is the supreme sovereign. Love alone can subdue the world. Love is both linchpin and girdle, and love can never be annihilated." These words sound like an echo of Paul's great "Love Chapter," First Corinthians 13. They have that same ring of positiveness and the same element of perseverance through difficulties. They were written by Howard Arnold Walter, and are reflected in the hymn which is both his lasting monument and his one contribution to hymnody.

Though he appears in the hymnal only once, that selection is in almost every hymnal for youth published, and is a universal favorite with boys and girls as well as young people.

Walter was born in New Britain, Connecticut, in 1883. He was a brilliant student at Princeton University and Hartford Theological Seminary. At Hartford he won successively a scholarship and a fellowship. The year 1907 he spent at Waseda University, Japan, teaching English—and studying Japan. He was ordained in the Asylum Avenue Congregational Church, Hartford, which he served for two years as assistant pastor. Refused by the American Board of Commissioners for Foreign Missions on account of a weak heart, he entered Y. M. C. A. service for India, becoming an educational secretary, and carrying the gospel message to Moslem students. Warned not to go to India on account of his health, he replied that he must hasten to give Christ every day of service possible.

His one hymn was sent home to his mother as a present during his stay in Japan. Recognizing the wide appeal in it, she felt that it should be shared with others, and sent it to *Harper's Magazine*, in which it appeared in 1907.

Walter died in India during the influenza epidemic of 1918. In his home church at New Britain there is a tablet to his memory on which the entire hymn appears.

PEEK

The tune is so named from its composer, Joseph Yates Peek. It was written for these words in 1911 and has been used only for them.

A word of caution—even by young people this tune is often sung much too slowly. It is a declaration of purpose, and while it should not be unduly hurried, it is easily spoiled by excessive slowness.

It has become so familiar in many young people's groups that hymn-books are not really needed for its singing. Wherever possible it will be a real advantage to sing it wholly from memory, without the formality of announcing the number. The greater spontaneity of the singing and the fuller volume of tone resulting will be a truer expression of the depth of meaning in the words.

129. Saviour, Thy Dying Love

SYLVANUS DRYDEN PHELPS, 1862

That fine Baptist paper, *The Watchman and Reflector*, printed much church news and other reading matter during 1862, but its permanent contribution to Christian literature during that year was two poems, both by Baptist ministers, "He Leadeth Me," and "Saviour, Thy Dying Love."

Sylvanus Dryden Phelps was born in Suffield, Connecticut, May 15, 1816. After graduating from Brown University and Yale Divinity School, he entered the Baptist ministry. The outstanding work of his life was a twenty-eight-year pastorate of the First Baptist Church of New Haven. He died in that city, November 23, 1895.

His son, William Lyon Phelps, has said that his father "was always deeply gratified by the success of his hymn, 'Saviour, Thy Dying Love,' and wished that authorship of the hymn be recognized on his gravestone in the New Haven Cemetery. It was."

SOMETHING FOR THEE

Composed for these words by another Baptist minister, Robert Lowry (see No. 68). On the occasion of Doctor Phelps' seventieth birthday, Doctor Lowry wrote him in a note of congratulation:

"It is worth living seventy years if nothing comes of it but one such hymn as 'Saviour, Thy Dying Love.' Happy is the man who can produce a song which the world will keep on singing after its author shall have passed away."

That was written in 1886—and the world is still singing this hymn.

130. Just As I Am, Thine Own to Be

MARIANNE HEARN, 1887

This hymn is in the same meter and starts with the same phrase as "Just As I am, without One Plea." In fact, as it is sometimes set to the same tune, WOODWORTH, there is danger of confusing the two. Wisely, the editors of our hymnal have included only one of them, and have set it to the tune composed for the words by Sir Joseph Barnby, in 1893.

Marianne Hearn (1834-1909) was a teacher, a writer and an editor. She worked on *The Christian World* and *The Sunday School Times*, both of London. She wrote seven books of verse as well as an autobiography.

It seems almost unbelievable that this hymn was written fifty-one years ago, so thoroughly modern is it as an expression of today's youth in glad self-dedication to the Master. The hymn first appeared in the London Sunday School Union's *Voice of Praise*.

One of the best of the stanzas is the omitted fifth:

With many dreams of fame and gold,
Success and joy to make me bold,
But dearer still my faith to hold,
For my whole life I come.

JUST AS I AM

This music is by that noted English composer, Sir Joseph Barnby (see No. 14). It has vigor of movement befitting a hymn for youth. It rises from a quiet beginning to a climactic ending which puts a proper emphasis on the important words "Christ," "heart," "Thee," "life." The words are too serious for thoughtless singing.

131. Beneath the Cross of Jesus

ELIZABETH C. CLEPHANE, 1872

The author of this hymn not only prayed and sang about the cross, but she lived its spirit of sacrifice and love.

Miss Clephane was one of those faithful and earnest Christians who never seek nor acquire fame. Had she not written two particular hymns her name would never have been known outside her native Scotland. She was born June 18, 1830, at Edinburgh, and lived most of her life at Melrose on the river Tweed, not far from Abbotsford, Sir Walter Scott's home. She died February 19, 1869.

This hymn was published after her death in *The Family Treasury*, and gradually found its way into the hymnals.

Her other notable hymn, "The Ninety and Nine," was discovered by Ira D. Sankey in a Scottish newspaper, and was first sung by him in a great evangelistic meeting in the very city where the author was born.

ST. CHRISTOPHER

CHRIST-BEARER is a most appropriate name. (For the composer, Frederick C. Maker, see No. 91.) It was written for these words, and is a true vehicle for the expression of them. In the singing, the depth of meaning will be more plainly brought out by pauses, by giving full value to the vowels, and by sustained, though not loud, tones to the very end. The Amen seems almost indispensable.

132. O Jesus, Thou Art Standing

WILLIAM WALSHAM HOW, 1867

Here is an interesting instance of a hymn outliving the poem which inspired it. In 1867 William W. How (see No. 74), then honorary canon of St. Asaph's Cathedral, came across a poem by Jean Ingelow, "Brothers and a Sermon." It was a tale of a parson in an English fishing village who had a sudden inspiration as he preached from Revelation 3:20. "Then said the parson:

Open, O happy young, ere yet the hand
Of Him that knocks, wearied at last, forbear,
The patient foot its thankless quest refrain,
The wounded heart forevermore withdraw."

Canon (later Bishop) How says: "The pathos of the verses impressed me forcibly. I read them over and over again, and finally, closing the book, I scribbled on a scrap of paper my first idea of the verses beginning, 'O Jesus, Thou art Standing'." Many who never heard of Jean Ingelow and her poem have been helped and blest by this hymn.

In connection with it, one thinks naturally of Holman Hunt's painting, "The Light of the World." Although Bishop How makes no direct reference to the painting, it is very likely that he had seen it and been influenced by it. It was completed only thirteen years before our hymn was written and had caused a great deal of discussion and—until Ruskin championed it—criticism. This picture should be used with the hymn, for each is an interpretation of the other.

ST. HILDA

It was adapted for the hymn in 1871 by Edward Husband (1843-1908), from a melody by a German composer, Justin H. Knecht. Knecht was born in Biberack, Swabia, in 1752. In addition to being an organist, he played the flute, the oboe, the trumpet and the violin. For some years he was the conductor of the court orchestra at Stuttgart.

Ninety-seven hymn-tunes of his composition were published in the *Württemberg Choralbuch*, 1799. He died in 1817. Edward Husband was an Anglican clergyman. His hobby was music, and he was well known for his lectures on church music. The last six measures of this tune as we have it are mainly his work.

It is so familiar that singing hints may seem not at all needed. However, the warning against dragging is needed, as is also the injunction, "Observe the punctuation!" Frequently, no attention is paid to the matter of modulating "accents meek and low," and the quoted phrase which follows is sung as loudly as the rest of the hymn. It needs the accentuation of special quietness. Even more than some other hymns, this calls for thoughtful consideration of the meaning of the words.

133. The King of Love My Shepherd Is

SIR HENRY W. BAKER, 1868

Which is "the dearest Psalm" to most Christians? The English preacher and writer, F. B. Meyer, believed it to be the Twenty-third, and wrote a delightful little book about it with that title. Certainly, it is the best-known of the Psalms.

Of all the multitude of paraphrases and hymns based on "The Lord Is My Shepherd," this by Sir Henry W. Baker is perhaps the most beautiful in the poetry of its language. It is also very true to the Psalm as it follows its thought—of the Shepherd's leading, providing, restoring, protecting and welcoming.

The two stanzas omitted from our hymnal are:

(3) Perverse and foolish oft I strayed,
But yet in love he sought me,
And on his shoulder gently laid,
And home, rejoicing, brought me.

(5) Thou spreadst a table in my sight;
Thy unction grace bestoweth;
And oh what transport of delight
From thy pure chalice floweth!

Sir Henry Baker was born in London, May 27, 1821. Educated at Cambridge, he was ordained Vicar of Monkland in 1844, and remained in that one parish all his life. He died February 12, 1877.

A significant work for hymnody was his chairmanship of the first committee for *Hymns Ancient and Modern*, 1861. This hymn was written, in 1868, for the Appendix to this hymnal.

DOMINUS REGIT ME

"The Lord rules—or leads—me" was composed by John B. Dykes (see No. 2) for this hymn. It ranks as one of the finest of the English hymn-tunes.

134. O Jesus, I Have Promised

JOHN E. BODE, 1868

This hymn is distinctly a young people's hymn, though written by an adult. It was made for a confirmation service at the church at Castleamps, Cambridgeshire. That year the vicar's own daughter and his two sons were in the group to make their confession of personal faith in Christ, and it was for them that this father wrote what he hoped they would make their own expression and determination.

The hymn has the ring of confident youth, the determination to "stick it out," "To serve thee to the end." Accordingly, it should not be sung too softly, but with the clear notes of joy, devotion and loyalty. That repeated phrase, "My Master and my Friend," is worthy of special emphasis by a special (very brief) pause after "Master," and the full strength of the beat on that half-note for "Friend."

John E. Bode, a Londoner, born February 23, 1816, spent fourteen years of his life in the parish where this hymn was written. He died in 1874.

ANGEL'S STORY

It was not composed for these words, but for the hymn by Mrs. E. H. Miller, "I Love to Hear the Story Which Angel Voices Tell," hence its title. The composer was Arthur Henry Mann, and the date, 1883. Mann was born May 16, 1850, served as organist at the University of Cambridge, and was musical editor of *The Church of England Hymnal*. He died November 19, 1929.

135. Give of Your Best to the Master

HOWARD B. GROSE

"H.B.G." are the initials of the man who for almost a quarter of a century was editor of the Baptist magazine *Missions*.

Howard B. Grose was born in Millerton, New York, September 5, 1851. A minister's son, he followed in his father's steps. He graduated at the University of Rochester in 1876. He served as pastor of the First Baptist Church, Poughkeepsie, New York, and the First Baptist Church, Pittsburgh, Pennsylvania. He was president of the University of South Dakota, teacher of history in the University of Chicago, and assistant editor of *The Watchman-Examiner*, before he began, in 1910, his great work on *Missions*. Doctor Grose now resides in Providence, Rhode Island.

It was as a trustee of the United Society of Christian Endeavor that he wrote for a Christian Endeavor hymn-book this challenging song for youth. He would that they should give to Christ their "best," not the tag-ends of time and worn-out enthusiasms.

Do not miss the message of the seventh line of the second stanza, "Gratefully seeking to serve Him"—actually looking for something to do for Christ.

THE TUNE

It was composed by Mrs. Charles Barnard (1830-1869). If the repetition of the long refrain after each stanza becomes tedious, it can easily be omitted after the first and second by simply leaving out the last two notes, and closing the hymn on the dotted half-note B.

136. Take My Life, and Let It Be

FRANCES RIDLEY HAVERGAL, 1874

Frances Ridley Havergal, the daughter of a clergyman, was born in Astley, England, in 1836. She began writing verse at the early age of seven. In spite of ill-health through much of her life, she wrote six volumes of poetry, did much Bible teaching, and kept up a large correspondence. Julian credits her with no less than fifty hymns—"in common use."

She said of her writing: "I can never set myself to write verse. I believe my King suggests a thought or two, and whispers a musical line or two, and then I look up and thank him delightedly and go on with it." She died at Caswell Bay, Swansea, June 3, 1879.

One of the stanzas omitted is a significant declaration of her life purpose, consistently fulfilled:

Take my voice and let me sing
Always, only, for my King;
Take my lips and let them be
Filled with messages from thee.

There is a significant order in the twelve couplets of this complete poem: Life- moments- hands- feet- voice- lips- silver- intellect- will- heart- love- self.

THE TUNE

The one used in our hymnal is ELLINGHAM, composed in 1881 by Nathaniel S. Godfrey. Among the many tunes used for these words, the most common are this and HENDON, by Henri A. Cesar Malan.

137. O God, Whose Smile Is in the Sky

JOHN HAYNES HOLMES, 1907

That our hymnal is a book of the present is shown by this hymn, by a present-day minister of New York City. It is an evening prayer of dedication, evidently written beside the sea at sunset. Yet even in surroundings of peace, the author is aware of the city's turmoil and tumult. It is an especially appropriate prayer for the opening of a midweek meeting of prayer and quiet peace.

John Haynes Holmes is well known for his fearless emphasis on the social implications of the teachings of Jesus. He is a Philadelphian, born November 29, 1879, a *summa cum laude* graduate of Harvard, and a D.D. from both the Jewish Institute of Religion and St. Lawrence University. Since 1907 he has been pastor of the Community Church, New York. He has written no less than fifteen books and is called "an authority on racial relationships."

THE TUNE

For note on ST. AGNES see No. 48. For John B. Dykes see No. 2.

138. Living for Jesus

THOMAS O. CHISHOLM

This hymn has become, through its frequent use at conventions, a favorite of many young people. It is a serious declaration of specific purpose and complete self-dedication to Christ. There is danger in singing it too often, merely because it is popular and has a catchy tune; whenever used, it should be preceded by careful preparation through Scripture, prayer, and clearly-expressed challenge.

THE MUSIC

The tune, by C. Harold Lowden, presents difficulties, owing to the fact that the naturally emphatic beats of this four-four time do not fit the points of accent of the words. The almost inevitable result is mispronunciation of words, overemphasis on prepositions, and a general choppiness. Possibly that danger might be avoided by playing and singing the stanzas in three-four time instead of the four-four, and returning to the four-four in the chorus.

139. O Love That Wilt Not Let Me Go

GEORGE MATHESON, 1882

It is unfortunately true that sentimental stories about the origin of certain hymns are repeated—and believed by many who hear them—in spite of the fact that they have no foundation in fact. The oft-repeated story, that this hymn was written by Matheson, while a college student, because a girl jilted him on account of his blindness, is a good romantic background; however, Matheson was forty years old when he wrote the hymn, and had been out of college many years, and blind for twenty-three years.

Like many great hymns, this one was the inspiration of a moment; the author wrote it at one sitting, and found no need for later revision.

In spite of his blindness, George Matheson became one of the best known and most effective spiritual leaders of Scotland. He was born in Glasgow, March 27, 1842. His most notable pastorate was at St. Bernard's Parish Church, Edinburgh, where he remained for thirteen years, 1886 to 1899. Handicapped though he was, he found time, not only to preach great sermons to ever-increasing crowds, and to conduct the manifold activities of a city church, but also to write many books. These books were chiefly of a devotional character, and emphasized the meditative side of the spiritual life. He is best remembered, however, as the author of this great hymn.

ST. MARGARET

It was composed for this hymn by Albert L. Peace, in 1885. Like the hymn, the tune was the inspiration of a moment. The composer says, "The ink of the first note was hardly dry when I had finished the tune."

Peace belongs in the class of infant prodigies. He was playing a church organ when only nine. At twenty-one he was the regular church organist of Trinity Congregational Church, Glasgow. Later he served in Glasgow Cathedral

and in the University. He was born in Huddersfield, Yorkshire, England, January 26, 1844, and died at Liverpool March 14, 1912.

It is fortunate that Doctor Peace gave so fine a setting to Matheson's inspired words. Singing hints are almost superfluous, yet it is important that the emphatic words, "love," "light," "joy," "cross," should be strongly brought out. Avoid the natural tendency to slow down on the last two lines, and to weaken the tones. The last line is climactic and calls for strong tones.

140. Lord of Health, Thou Life Within Us

PERCY DEARMER, 1925

Written for the new English book, *Songs of Praise*, only a short time ago, this is another of the present-day messages of our book. (For Doctor Dearmer see No. 75.) Because it is so new, there is danger that many groups will neglect it. It is too good to ignore.

It is a true hymn of praise. Its range of inclusiveness is remarkably broad, and those who sing it are reminded in every line of reasons for gratitude. It is well, before starting to sing it, to read it aloud, emphasizing this variety of reasons for praise.

IL BUON PASTOR

The tune is so old (1765) as to be almost wholly unfamiliar. The hymn was written for the tune. It has an intriguing title, THE GOOD SHEPHERD, and ought to become one of our hymnic treasures. It is adapted from a melody in *Canzuns Spirituælas*.

141. Keep Thyself Pure! Christ's Soldier

ADELAIDE M. PLUMPTRE, 1908

Here is another of the recent hymns, with strong emphasis on present-day challenges. And here again the punctuation calls for special consideration. The author did not say, as we are inclined to sing it, "Keep thyself pure! Christ's soldier," but "Keep thyself pure! Christ's soldier, hear, Through life's loud strife the call rings clear." With the challenge and the call, comes the promise, "So shall thy strength be as thy day." Note the intimate connection of stanza 2 with Matthew 5:8, and the last half of the fourth with 1 Corinthians 3:16. By the way, one of the interesting things to do with hymns is to trace to their sources the Biblical allusions and references which are so abundant in them, and which make the hymnal so rightfully a companion volume to the Bible.

PENTECOST

The tune PENTECOST, by William Boyd (see No. 113), is an appropriate setting for such a prayer-hymn as this.

142. The Body, Lord, Is Ours to Keep

ELEANOR B. STOCK, 1929

Another recent hymn. It was written in 1929 and is taken from the author's *Singing Pathways*. Notice its inclusiveness—"body," "mind," "soul." Here is a striking evidence of the folly of omitting stanzas. If any of these three were left out, how incomplete the result would be. Study the repetition of ideas within the stanzas: 1. "Strong and swift and free"; 2. "Clear and pure and free"; 3. "Close companionship—comradeship with Thee." Observe the change in thought—very subtly expressed—from the first lines to the last: "ours to keep for Thee" to "Thine to keep."

DOLUT

This tune was composed by Sebastian W. Meyer, in 1909. It is used in the *American Student Hymnal* for Whittier's "Our Fathers' God, from out Whose Hand." Though not very familiar, it is worth a closer acquaintance.

143. God of Our Youth, to Whom We Yield

WILLIAM B. FORBUSH, 1911

This hymn, written for the Knights of King Arthur, has been slightly altered to fit the broader needs of all youth. Written as it was, by a lover of and worker with youth, it expresses their natural interest in athletics, and links that interest with spiritual things and with the whole of life. It should be a favorite hymn, especially with older intermediates and seniors.

William Byron Forbush was born in Springfield, Vermont, February 20, 1868, and died in Philadelphia, October 23, 1927. He was a Congregational minister and author. Of his eighteen books, the best known is *The Boy Problem*. His greatest contribution to the church and youth was the founding, in 1893, of the Order of the Knights of King Arthur, a boys' organization for the church. It became one of the most wide-spread boy organizations in the country. It had a powerful influence in working for the ideals expressed in this hymn.

LEST WE FORGET

The tune, LEST WE FORGET, by George F. Blanchard, has often been used in American hymnals as the setting for Kipling's "Recessional." It was composed in 1898. Blanchard was born in 1856.

144. O Beautiful for Spacious Skies

KATHARINE LEE BATES, 1893, 1904

This hymn is becoming so well known that it will soon be as much of an insult to the intelligence of an American congregation for the minister to announce its number as it is now for him to announce the number of "My Country, 'Tis of Thee." More and more, too, congregations are standing for its singing as they do for "The Star Spangled Banner." While the latter remains the official anthem of our country, and Samuel Francis Smith's beautiful tribute to the "land of the Pilgrims' pride" will continue to be sung as our national hymn, "O Beautiful for Spacious Skies," this "new America," is fast becoming America's unofficial lyric prayer.

Miss Bates was for many years professor of English at Wellesley College. In 1893 she took her first trip to the West, seeing the World's Fair at Chicago, and then going on to Colorado. It was the climb up Pike's Peak that inspired the "purple mountain majesties." The poem was written in Colorado Springs on the evening of the day of that climb. It was revised in 1904. It appears in a volume, *America the Beautiful, and Other Poems*, published in 1911.

"America the Beautiful" is a truly *national* hymn. It pictures, or hints, the wonderful scenery of our land; it suggests the courage and daring of the "Pilgrims"—not of 1620 alone, but of the "Westward, Ho" days as well—and it embodies something of that social passion of the present which seeks to make America a place of full opportunity for all. It climaxes every stanza with a prayer, and those prayers are full of deep and rich significance.

Miss Bates once said, very truly: "It is not work to write a song, it is a great joy." This one of hers is certainly evidence of that fact.

In the lounge of the new administration building at Wellesley College there are two beautiful murals; one, of the "purple mountain majesties" and "fruited plains"; the other—at the opposite end of the room—shows a vision of

“alabaster cities.” They are significantly placed, and form a most appropriate memorial to the writer of this great poem. Miss Bates died on March 28, 1921.

MATERNA

It has come to be *the* tune for these words. Though many other tunes have been composed especially for them, and this was written for something quite different, the association seems to be a permanent one. Especially well does the music of the last four lines fit the climactic prayer of each stanza. (See No. 55 for the story of tune and composer.)

145. God of Our Fathers, Whose Almighty Hand

DANIEL C. ROBERTS, 1876

A search for the birthplace of this hymn takes us to a Vermont town hidden away among the Green Mountains. It is beautiful Brandon, and the occasion the Fourth of July celebration of 1876. This Centennial called for something special, so the Rev. Daniel C. Roberts, rector of the Episcopal church, was asked to write a hymn. "God of our Fathers" was that hymn. Within twenty years it was honored by inclusion in the *Revised Hymnal* of the Protestant Episcopal Church. It combines gratitude for the past with well-expressed prayer for the present and the future.

Doctor Roberts was a native of Long Island. He was born November 5, 1841; was ordained in 1866; and in addition to his work at Brandon, served for many years at St. Paul's, Concord, New Hampshire. He died in 1907.

NATIONAL HYMN

The tune was composed for these words by George W. Warren, organist of St. Thomas' Church, New York. Its first use was at a special celebration there of Columbus Day, October, 1892.

Mr. Warren was born at Albany, New York, August 17, 1828, and died in New York City, March 17, 1902.

The trumpet interludes in this tune give it a martial air, and help to fit it especially well for a processional.

146. O Beautiful, My Country

FREDERICK L. HOSMER, 1884

Doctor Hosmer was born in Framingham, Massachusetts, October 16, 1840. After graduating from Harvard, he was ordained a Unitarian minister, and served churches in Massachusetts, Ohio, Illinois, Missouri and California. He is remembered, however, as a hymn-writer rather than a minister. In 1885, with W. C. Gannett, he edited *The Thought of God in Hymns and Poems*, which contained no less than fifty-six hymns by Hosmer, including this. It is interesting to note that the latest Unitarian hymnal (1937) has more hymns from Hosmer's pen than from any other author—no less than thirty in all.

Here is a lyric expression of an ideal for America, which, though written fifty-four years ago, fits especially today. Every line has a rich meaning and a significant message. Notice that in the structure of the poem the first quatrain of each stanza usually contains the declaration of the author's pride in his country, while the second is a prayer that pride may be justified by something better than material achievements. James de Normandie said of Hosmer's hymns: "They are unsurpassed in their quiet devotion; as bathed in the thought of God's presence as the Mystics."

EWING

This tune takes its name from the composer, Lieutenant-Colonel Alexander Ewing (1830-1895), who wrote it in 1853 for "Jerusalem the Golden." Ewing obtained his military title in the Crimean War.

147. My Country, 'Tis of Thee

SAMUEL FRANCIS SMITH, 1832

Here is a hymn for which the congregation does not need a hymn-book. Even the most absent-minded minister seldom makes the mistake of announcing the number of "America."

Samuel Francis Smith was only a young theological student when he wrote it, February, 1832. He little thought that it would ever become "the National Hymn." Smith was born in 1808, in the North End of Boston, not far from the Old North Church, and Paul's Revere's house. His theological education was received at Andover Seminary, where this hymn was written. He served as pastor of the First Baptist Church of Waterville, Maine, and also as professor of modern languages in Colby College there. From 1842 to 1854 he was pastor of the First Baptist Church of Newton Centre, Massachusetts. In the latter year he gave up the pastorate in favor of editorial and secretarial work, but continued to live in Newton Centre the rest of his life. He died in 1895.

The first public use of the hymn was at a children's celebration of Fourth of July, in 1832, in the famous Park Street Church, Boston.

THE TUNE

is both AMERICA and GOD SAVE THE KING. It is attributed to Henry Carey, because he first brought it to the attention of England, in 1740, by singing it with the words, "God Save the King." But its origin is not known with exactness. It has been used for a national song in several European countries; also as a tune for "Come, Thou Almighty King."

148. God Save America

WILLIAM G. BALLANTINE, 1912

Amid the hurrying crowds of New York, in January, 1912, Doctor Ballantine was impressed with four great problems which America was then facing: Inter-racial good-will, industrial justice, international peace, and the spiritual use of wealth. He wrote this hymn as a prayer for God's help in their solution.

While the words fit very well the dignified music of RUSSIAN HYMN, they need to be read aloud with care and expression before they are sung. While the custom of the minister's reading the hymn has been largely discontinued in our church services, there are certain hymns for which it might well be revived. This is one; but the reading should be thoughtfully prepared.

William G. Ballantine was born in Washington, in 1848. He became a teacher, and was at one time president of Oberlin College. For more than twenty years he was on the faculty of the International Y. M. C. A. College, Springfield, Massachusetts. He still lives in that city.

RUSSIAN HYMN

It was composed by Alexis T. Lwoff, at the command of Czar Nicholas, for the Russian national anthem. It was first played before the Czar on November 23, 1833. Lwoff was born in Esthonia, June 6, 1799; attained the rank of general in the Russian army; was director of the Russian Imperial Opera; and died near Kovno, Lithuania, December 16, 1870.

The tune's dignified measures and strong harmonies fit Doctor Ballantine's hymn very well.

149. Once to Every Man and Nation

JAMES RUSSELL LOWELL, 1845

Poets and preachers have long been protesting against war. Here is part of a poetic protest against the Mexican War, written in 1845. Lowell called the entire poem, "The Present Crisis." All who would appreciate the hymn should read it as a part of the poem. "The Present Crisis" of 1845 has some interesting resemblances to the crisis of today. Some of the hymn's phrases sound familiar: "New occasions teach new duties," "Upward still and onward—keep abreast of truth," "Truth forever on the scaffold," "Standeth God within the shadow, keeping watch above his own." Yet the hymn is not often used in worship services. Perhaps it might wisely be kept chiefly for reading use as "sidelight material" on a program of challenge. It is a truly great poem by one of America's great poets, and deserves more frequent and thoughtful use.

There is a note of confident optimism in that last stanza which reflects the youth of the poet and is needed by youth today.

TON-Y-BOTEL

Such an odd name! "Tune in a bottle" is of Welsh origin. Its melody is as unusual as its name. When an honest effort is made to learn it, under good leadership, it will be found to have a real attractiveness. There is little use trying to sing it off-hand; it must be studied and learned.

Another and more correct title for it is EBENEZER. It is credited to Thomas John Williams, and the date of its composition given as 1869.

150. O Brother Man, Fold to Thy Heart

JOHN GREENLEAF WHITTIER, 1848

"Once to Every Man and Nation" is followed by this hymn taken from a poem of Whittier's. Two successive hymns by two New England poets, written only three years apart! One is intensely patriotic, challenging, stirring; the other, as befits its Quaker origin, calm and quiet, a logical part of the poem, "Worship." Again, it is obvious that a reading of the entire poem is an essential to an understanding and appreciation of the hymn.

Even more than commonly, it is a tragic mistake to "omit the third stanza." The very heart of the poem's message is found in those particular four lines. If omission there must be, leave out the first two, and begin with this third stanza. It is so fine that it is repeated here:

Follow with reverent steps the great example
Of him whose holy work was doing good;
So shall the wide earth seem our Father's temple,
Each loving life a psalm of gratitude.

(See Nos. 58 and 91 for other Whittier hymns.)

STRENGTH AND STAY

A tune composed for John Ellerton's translation of the Latin hymn, "O Strength and Stay, Upholding All Creation." The composer was that master of hymn-tune writing, John B. Dykes (see No. 48), and the date of its writing was 1875.

151. Work, for the Night Is Coming

ANNA L. WALKER, 1854

Do these words reflect the attitude of an old person, living under the light of the "sunset skies"? It might seem that such a person would need the exhortation to "Work, for the night is coming"; the author of this hymn, however, was an eighteen-year-old girl. Young though she was, Anna L. Walker sensed the preciousness of the speeding moments.

The hymn emphasizes the importance of continual service—which should characterize all of life. "Every flying minute" must indeed be given "something to keep in store."

Anna Walker was born in Brewood, England, in 1836. She was a second cousin of the novelist, Mrs. Oliphant, and edited her *Autobiography and Letters*. She married Harry Coghill, a wealthy merchant, and lived at Coghurst Hall, near Hastings. Her death occurred in 1907.

WORK SONG

An appropriate title! It was composed by Lowell Mason for these words, and included in his *Song Garden*, 1864. (See No. 62.) Both music and words call for spirited singing. The tempo should be rapid and the eighth notes recognized as such. The second stanza calls for brightness of tone and a full volume of sound, which will soften down in the third to a carefully modulated quietness.

152. O Son of Man, Thou Madest Known

MILTON SMITH LITTLEFIELD, 1920

This is the second of Doctor Littlefield's hymns in our book. (See No. 18.) The fitness of the hymn to the present is even more evident in this one than in the other. Although classified under "Brotherhood and Service," and quite properly so, it is another of the hymns that refer to the "hidden years at Nazareth," and might be linked with Stocking's, "O Master Workman of the Race" (No. 55).

What an intriguing phrase is that in the third line, "The sacredness of common things." The same emphasis is carried throughout the hymn: "to fuller life, through work sincere" (stanza 2); "in loyal scorn of second best" (stanza 3); "in work that gives effect to prayer" (stanza 4).

The first appearance of the hymn was in *The School Hymnal*, 1920.

BROOKFIELD

Composed by Thomas B. Southgate; appeared in *The Congregational Hymnal* of 1887. Southgate was another of the English organists who were also composers. He was a native of Hornsey, Middlesex; was born June 8, 1814, and died in London, November 3, 1868. From 1853 until his death he was organist at St. Anne's Church, Highgate Rise, London.

This tune is a bit unusual in that its last phrase is a series of ascending notes. This, coupled with the striking words of the last line, leads naturally to the use of the Amen at the end.

153. O Master, Let Me Walk with Thee

WASHINGTON GLADDEN, 1879

Reading this hymn today, in the light of present-day emphases on service and social righteousness, it seems almost impossible that it is about sixty years old. Its author was a true prophet—in the style of Amos and Isaiah—who preached eloquently the ideal of true brotherhood among men. It is no wonder that the hymn speedily found a place in the hymnals—it was included in *Christian Praise* the next year after it appeared in Doctor Gladden's little parish paper in Springfield, Massachusetts.

Washington Gladden was born at Pottsgrove, Pennsylvania, February 11, 1836. He was a Congregational minister, and his notable life-work was at the First Church of that denomination, Columbus, Ohio, where he was pastor thirty-two years. As a writer, speaker and social prophet his influence extended far beyond the borders of his Columbus parish. He died July 2, 1918.

MARYTON

It has become so definitely associated with this hymn that no editor thinks of any other tune for it. So intimate is the association of words and tune that it is a shock to observe the date of 1874 (five years before the hymn) for the tune. It was composed by H. Percy Smith, an Anglican clergyman, for Keble's "Sun of My Soul." Canon Smith was at one time curate under Charles Kingsley, the noted English author and preacher.

154. Be Strong, We Are Not Here to Play

MALTBIE D. BABCOCK, 1901

In that same posthumous volume, *Thoughts for Everyday Living*, which contains "This Is My Father's World," is found this other hymn of Maltbie Babcock's. (See No. 36.) It reflects his days of prowess as a successful college athlete. Strong, stalwart, and purposeful, he is impatient of weaklings, and especially of drifters. The thought of the struggle of life as "God's gift" is certainly an original one. Most folks would rather avoid it than face it. This idea of it as "God's gift" may perhaps help us change our attitude toward the hard things. "Tomorrow comes the song"—no doubt about it—the song is sure!

FORTITUDE

The meter of the poem is so unusual that it requires an unusual tune, which may be the reason why this hymn is not so well known as the other. It deserves frequent use inspired by careful study and real appreciation. This tune was written for the hymn in 1904, by David S. Smith, and appeared in the *Methodist Hymnal* of 1905.

Professor Smith was born in Toledo, Ohio, July 6, 1877. He was educated at Yale and in Germany. Since 1925 he has been Battel Professor of Music at Yale.

The four-four time and the many eighth notes call for rapid tempo in the singing. Yet because of the unusual quality and arrangement of the tune, it might be well to take it somewhat slowly until the music and words have both become familiar. Be sure that each emphasized word is fitted to the emphatic beat of the measure.

155. These Things Shall Be,— A Loftier Race

JOHN ADDINGTON SYMONDS, 1880

Without the above date, it would have been natural to assume that this hymn is a product of the present. It is hard to believe that it was written almost sixty years ago.

John Addington Symonds, its author, was an English man of letters who wrote many books on art and literature. One of his long poems is "The Vista," from which these four stanzas are taken. Looking down the vista of the years, he sees several significant things: That "loftier race" of the future, as seen in 1880, will have "The flame of freedom in their souls." No loss of daring in that race—study the second stanza and be amazed at its prediction of the conquest of the air. The third has a very slight change from the original—only one letter—but it changes the thought entirely. Symonds wrote it, "*In*-armed shall live as comrades free"; not as we find it now, "Unarmed." "*In*-armed"—meaning? Nothing less than the intimate comradeship of walking arm-in-arm.

TRURO

This tune is assigned at this number in our hymnal to Charles Burney. Under No. 33, the same tune is assigned to T. Williams, *Psalmodia Evangelica*. Some other hymnals give Burney's name, while some simply refer to the Williams' book in which the tune first appeared in 1789. It is possible that Burney may have been the composer. The tune fits these words admirably. It has a lift and vigor which compel hearty, joyous singing. (See No. 33.)

156. When Thy Heart with Joy O'erflowing

THEODORE CHICKERING WILLIAMS, 1891

This hymn belongs under "Brotherhood and Service," for every stanza emphasizes both those ideas. Note the "share" and "give" repeated. It is a very interesting way in which this author links up varied experiences: Joy, and thankful prayer; material blessings, abundantly bestowed; the uplifted soul, yearning "for glorious deed"; and the burden of sorrow. Most of life, surely, is pictured here.

When he wrote this hymn, Doctor Williams was the pastor of All Souls Unitarian Church, in New York, where he remained for fourteen years. He then became head master of the Hackley School, at Tarrytown, New York. He was born in 1855, educated at Harvard, and died in 1915.

BULLINGER

It was composed in 1874 for the hymn, "Jesus, Refuge of the Weary," hence its tone of quietness and peace. It is named for its composer, Ethelbert W. Bullinger, then curate at Walthamstow, Essex, England. He was born at Canterbury, December 15, 1837, graduated from King's College, London, and later studied music with Dr. W. H. Monk. In our hymnal this tune is used only for this hymn, but in larger books it is frequently used for others, especially "I am Trusting Thee, Lord Jesus."

157. Where Cross the Crowded Ways of Life

FRANK MASON NORTH, 1903

Although Doctor North modestly disclaimed any special ability as a hymn-writer, this "Hymn of the City," as he called it, has rapidly become popular in all church circles. It is a fine interpretation in song of the modern city's need for Christ.

While it was written in New York, with the background of years of New York experience, it fits the cries of human need in any large city. "The crowded ways" are likewise in Seattle and San Francisco; the "haunts of wretchedness and need" may be found in small cities as well as in the metropolis; "the famished souls" and the "shadowed thresholds" are everywhere.

Frank Mason North was especially well qualified to write "The Hymn of the City." He was born in New York, December 3, 1850, and for over forty years was connected with the work of his denomination in that city. From 1892 to 1912 he served as secretary of the New York City Mission and Church Extension Society of the Methodist Church. From 1912 to 1935 he was the corresponding secretary of the Methodist Board of Foreign Missions. He died at Madison, New Jersey, December 17, 1935.

It was while he was in charge of the city mission work that he was asked by C. T. Winchester, who was working on the 1905 *Methodist Hymnal*, to write a hymn about the city and its needs. That very arresting phrase, "The crowded ways of life," was suggested to Doctor North by the words of Matthew 22:9, in the American Standard version: "the parting of the highways."

The users of *Hymns for Creative Living* are fortunate in that the editors very wisely included the entire hymn. It is so much a unit that the omission of even a single stanza is a serious marring of the message as a whole. Some of its phrases are challenging; so tersely put and yet so inclusive that they stick in the memory: "the noise of selfish

strife," "the lures of greed," "the freshness of thy grace,"
"the sweet compassion of thy face."

GERMANY

Taken from William Gardiner's *Sacred Melodies*, where it is ascribed to Beethoven, though Gardiner himself could not locate it among Beethoven's works. Gardiner (1770-1853) made a real contribution to church music in England through his *Sacred Melodies*, of which he edited and published six volumes. The one containing this tune is dated 1815.

158. Rise Up, O Men of God

WILLIAM P. MERRILL, 1911

Just as Ozora Davis' two hymns (No. 57 and No. 163) were written for the Congregational Brotherhood movement, so this stirring challenge of Doctor Merrill's was written for the Presbyterian Brotherhood. The dates of the three hymns are almost the same, 1909, 1911.

The direction, "With spirit," is almost superfluous, for this is a strong, stirring challenge to action. No slow time or quiet rests here—it was written to incite men to "do something." Every stanza has at least one exclamation point. An article by Gerald Stanley Lee, with the striking title, "The Church of the Strong Men," had something to do in inspiring this hymn.

William Pierson Merrill, born in Orange, New Jersey, January 10, 1867, is one of the outstanding Presbyterian ministers of this country. As pastor of the Brick Church, New York, since 1911, he has exerted a profound influence on the religious life of the metropolis. He was pastor in Chicago from 1895 to 1911, and was returning to Chicago for his Sunday's services, on a Lake Michigan steamer, and wrote it on the way.

FESTAL SONG

This was composed by William H. Walter, and appeared in the *Episcopal Hymnal*, of 1894, set to the hymn, "Awake, and Sing the Song." Its first association with Merrill's words was in the *Pilgrim Hymnal*, of 1912.

Walter was born in Newark, New Jersey, in 1825, and died in New York in 1893. He was organist in several New York Episcopal churches, and at Columbia University.

The unison beginning fits especially the challenging opening phrase and gives opportunity for a strong united "attack."

159. God Send Us Men Whose Aim 'Twill Be

FREDERICK J. GILLMAN

Here is a challenging description of the Christian of today and tomorrow. It offers a most interesting study in adjectives and descriptive phrases. Making a blackboard list of them, as an introduction to the singing of the hymn, might prove a valuable exercise:

"Alert," "quick," "steadfast will," "patient," "courageous," "strong," "true," "vision clear," "hearts ablaze"; and the stirring phrases: "To live out the laws of Christ," "His lofty precepts to translate," "All truth to love, all wrong to hate."

It is a patriotic hymn, just the thing for religious services in observance of national holidays. Though written by an Englishman, with England primarily in mind, it fits equally well in other lands.

Frederick J. Gillman is not so well known as a hymn-writer as for being the author of the interesting *The Evolution of the English Hymn*. This is his only hymn in our book, but it is an important contribution.

MELROSE

Was composed by Frederick C. Maker, who is remembered as the composer of the tune for Whittier's "Dear Lord and Father of Mankind" (see No. 91).

Note that again we have a unison beginning which from the very start gives solidity and strength to the tune. Like "Rise Up, O Men of God," this also must be sung "with spirit."

160. Jesus Calls Us

CECIL FRANCES ALEXANDER, 1852

Mrs. Alexander is thought of as a writer of hymns for children (see No. 59). This selection demonstrates her ability to write for adults as well, for it has been chosen as the special hymn of the Brotherhood of Saint Andrew (Episcopal). It was written for "St. Andrew's Day," and the omitted second stanza, in its original form, refers to Andrew's prompt obedience to Jesus' call by the Sea of Galilee.

The author was the daughter of a major in the English Marines who settled in County Tyrone, Ireland, as a government agent. Cecil Frances Humphreys was born there in 1823. In 1850 she married a clergyman, William Alexander, who later became Archbishop of Ireland. Mrs. Alexander died in Londonderry, October 12, 1895. Popularly known among her poems is "The Burial of Moses."

The punctuation here is of the utmost importance. Partly because the hymn is so familiar, it is frequently sung without regard to the punctuation, and the pauses. Especially should the semicolon of the first line be regarded (some hymnals have an exclamation point), also the connection of the lines, and the quotation marks of the last lines of the first three stanzas.

JUDE

The tune here called JUDE is more properly GALILEE (Jude)—the parenthesis to distinguish it from W. F. Sherwin's GALILEE (see No. 56).

William H. Jude was an English organist and editor. He was born at Leatherhead, September, 1852, and died in London in August, 1892. The tune was composed for this hymn, and was first published in *The Congregational Church Hymnary*, 1887.

161. The Fathers Built This City

WILLIAM G. TARRANT, 1905

Tarrant was an English Unitarian minister (1853-1928), and for several years editor of *The Inquirer*. In 1890 he was one of the editors of the *Essex Hall Hymnal*.

His hymns have been coming into wider use in America in recent years. The new *Presbyterian Hymnal* has three (including this), and the *New Hymnal for American Youth* no less than six.

Probably the author had London in mind when he wrote "this city," and was thinking of its many centuries of history. Though our American cities cannot boast so many years, the reference to the heritage from the past is significant, even in our newer land. Stanza 3 is a present-day prayer appropriate for all city dwellers everywhere.

An interesting study is a comparison of this English "Hymn of the City" with our American hymn of that title (see No. 157). They were written at almost the same time, and published—on opposite sides of the Atlantic—in the same year. An indication, this, that God's voice, speaking his messages to men, leaps boundaries of sea and land and gives his striking challenges to Briton and to American alike.

ALFORD

It was composed by John B. Dykes, in 1875 (see No. 2), thirty years before our hymn was written, and for Dean Alford's great processional, "Ten Thousand Times Ten Thousand," and takes its name from that hymn-writer.

The same spirit of life and vigor as in the foregoing hymns (especially Nos. 158 and 159) animates this music, and should be clearly revealed in spirited singing.

162. Forward Through the Ages

FREDERICK L. HOSMER, 1908

This is the third of Doctor Hosmer's hymns presented in our hymnal (see Nos. 64 and 146). It was recently chosen by the young people of one of the largest of our State organizations as their convention hymn.

Its idea of the "unbroken line" and the "manifold service" suggests the thought of the heritage which has come down to the Christian workers of today. Like all of Hosmer's hymns, it is filled with Christian optimism. "Wider grows the Kingdom"—perhaps its widening is not quite so evident in 1938 as in 1908, but that line must still remain true.

Notice the skilful way the author has crowded the centuries into that last quatrain of stanza 2: "Prophets," (Old Testament times); "Martyrs," (New Testament times and immediately after); "Poets," (all the way down from David to Frederick L. Hosmer); "Heroes," (from Abel to Herman C. Liu).

Stanza 3 is a natural climax. What an inspiring thought, "one living whole!" The past is gone, yet still lives on in its contribution to the widening Kingdom. "Together," not alone with our own comrades of today, but in spirit with all the "cloud of witnesses" of the long ago.

ONWARD

This tune is by J. W. Barrington. Note that its time is two-four, but its notes are mostly eighths. The time matches these words in moving on with rapid progress. Make the ending of the refrain strong, avoiding the all-too-customary softening down on the final words.

163. At Length There Dawns the Glorious Day

OZORA S. DAVIS, 1909

This is the second of Doctor Davis' "Brotherhood Hymns" (see No. 57). The other is a quiet assurance to burdened business men as they gathered in convention; this challenges, stirs, and summons them to action.

There is a remarkably poetic quality in the lines—"dawning brotherhood," "eager eyes," "radiant eastern skies." An all-inclusive pledge is that of the close of stanza 2; study the descriptive adjectives.

Incidentally, what an idea for the young people's meeting—the careful and detailed analysis of such a hymn as this; studying each phrase, noting all relationships and implications!

And what an inspiration there must have been in that first singing of this hymn, by those Congregational men in that Brotherhood Convention in Minneapolis, October, 1909—"glorious new crusade of our great Lord and King!"

ALL SAINTS NEW

It was composed in 1872 by Henry S. Cutler for Bishop Heber's hymn, "The Son of God goes forth to war." Mr. Cutler was a Bostonian (1824-1902). He went to Europe as a young man, especially to study church music. When he became the organist and choirmaster of the Church of the Advent, Boston, he startled the staid Bostonians by introducing the first surpliced choir of men and boys in this country. Later, he served Trinity Church, New York, as organist, from 1858 to 1865. There he followed the English custom of seating the choir in the chancel.

164. Eternal God, Whose Power Upholds

HENRY HALLAM TWEEDY, 1929

Possibly it would be too much to say of this new hymn that it is the "From Greenland's Icy Mountains" of our day. Yet this Prize Missionary Hymn is certainly as significant for the present as Bishop Heber's was for one hundred years ago.

Professor Tweedy's hymn is not only new in its recent date, it is new also in its inclusiveness and wider point of view. It is not a hymn for mere casual announcing and equally casual singing, it is a hymn to be studied with care. It is a presentation of the modern view of the Fatherhood of God—"no child unsought, unknown." It is a hymn of today, also, in the wide range of its concepts of God—"God of love," "of truth," "of beauty," "of righteousness and grace." Each stanza makes a distinct contribution to the completeness of the whole (No "omitted stanzas" here, please!). Until the hymn has become quite familiar, it would be wise to have a good reader "line out" each stanza before the singing.

No wonder this hymn won the first prize in the 1929 contest of The Hymn Society of America! It would be difficult indeed to improve it.

Henry Hallam Tweedy was born in 1868. He has been for many years professor of Practical Theology in the Yale Divinity School. His prize hymn on prayer is included in our hymnal (No. 107), and a very fine hymn of his on the Holy Spirit is to be found in many of the newer hymnals.

SARAH

The next year after the acceptance of the hymn The Hymn Society of America announced a contest for a tune to fit these words. The winning tune in that contest, SARAH, is printed in our hymnal. It was composed by Rhys Thomas, obviously a Welshman, address given as London. Here is a significant combination—an all-inclusive mis-

sionary hymn, written by an American, set by an American Hymn Society to music composed for it by a Welshman residing in London! Appropriately international, surely!

This tune was originally written in the unusual four-two time. Though we now have it arranged in the customary four-four, both words and music suggest—almost require—a dignified, somewhat deliberate, full-voiced singing. There can be no light touches, hurried measures, or waltz time here.

Before it was included in any hymnal, it was made available by the Hymn Society on small sheets. On these sheets the seventh line was marked “f” and “cres,” and the eighth, “slow.”

Our hymnal was one of the very first to include this fine hymn. The new *Methodist Hymnal* also has it, though there it is set to a different tune (both were published in 1935, only six years after the hymn was written).

165. We've a Story to Tell to the Nations

COLIN STERNE, 1896

Here is a favorite of young people—boys and girls. There is an interesting progression in the thought: Story to tell; song to be sung; message to give; Saviour to show. It lends itself easily and naturally to brief dramatic or pantomimic presentation.

The chorus should begin softly and increase in volume to a real climax on the next to the last line. (Note—most hymnals have, "shall come *on* earth.")

THE MUSIC

Colin Sterne is a pen-name for H. Ernest Nichol, made by a rearrangement of letters, so both words and music are really attributed to the same person. Nichol was an English civil engineer who became so much interested in music that he gave up his engineering work for it. He composed over one hundred hymn-tunes, but is known in America by this one only.

166. O Zion, Haste

MARY A. THOMSON, 1868

This hymn was written by a mother as she watched through the night beside the bed of a sick child.

Mrs. Thomson was born in London, December 5, 1834. She came to America as the wife of the first librarian of the Free Library of Philadelphia. A devout Episcopalian, she wrote many poems and hymns for *The Living Church* and *The Churchman*. She died in 1923.

Edward Dwight Eaton, in his new *Student Hymnary* (1937), makes an interesting change in the first line of this hymn, substituting the word "Christian" for "Zion." This makes the challenge of the hymn more immediate and personal.

TIDINGS

There is a very interesting fact connected with the tune, TIDINGS. James Walch composed it in 1875 for "Hark, Hark, My Soul," because he did not like either VOX ANGELICA or PILGRIMS, the usual tunes for that hymn. He did not know, writing in England, that seven years earlier, in America, Mrs. Thomson had written new words to the music of "Hark, Hark, My Soul." Neither Walch's tune nor Mrs. Thomson's words had much success until they were brought together. Now no one thinks of TIDINGS in connection with Faber's hymn, or of any other music than Walch's for "O Zion, Haste."

167. Jesus Shall Reign

ISAAC WATTS, 1719

Watts (see No. 30) called this paraphrase of Psalm 72, "Christ's Kingdom Among the Gentiles." When it is remembered that this was written long before that great wave of missionary interest which sent Carey to India and Judson to Burma, the broad missionary outlook of the hymn is seen to be really remarkable.

Some hymnals have "For" instead of "To" as the first word of the third stanza, and most of them include a fifth stanza, "Let every creature rise and bring."

Doctor Marks is authority for the statement that this hymn has been translated into no less than fifty-one languages.

DUKE STREET

The tune was named for the street on which the composer lived. John Hatton was born in Warrington, England, and died at St. Helen's, in 1793, the year in which this tune appeared in Henry Boyd's *Select Collection*.

168. Fling Out the Banner! Let It Float

GEORGE WASHINGTON DOANE, 1848

Here is a hymn for the Christian flag, yet it was written about sixty years before there was any Christian flag; that is, in December, 1848, for a flag-raising ceremony at St. Mary's School, Burlington, New Jersey, by Bishop George Washington Doane, who had founded this school for girls in 1837. The hymn is based on Psalm 60: 4.

Bishop Doane (the elder—his son was also a bishop of the Protestant Episcopal Church) was born in Trenton, New Jersey, in 1799; was a professor of literature in Trinity College, Hartford, and rector of Trinity Church, Boston, before he became Bishop of New Jersey, in 1832—a thirty-three-year-old bishop! He served in that office until his death in 1859. He is remembered also for his hymn, "Softly now the light of day."

WALTHAM

It is also called DOANE, and seems definitely to belong to this hymn. It was composed by Jean Baptiste Calkin in 1872. (See No. 65.)

In singing this familiar tune it is important to avoid jerkiness. The repetition of dotted quarters and eighth notes is likely to result that way unless great care is taken to avoid it. The tune offers a challenge to good singers to make the expression of each stanza different from the preceding.

169. God of the Nations, Near and Far

JOHN HAYNES HOLMES, 1911

This hymn is unusual in several ways, for instance that the third line of each stanza ends without a punctuation mark. In every case the thought carries on without a break into the climactic last line.

It was written immediately preceding the World War, long before America had become involved, and is a very strong prayer for peace. Notice that "King battles still with king," while "the peoples call in loud and sweet acclaim." The author believed then, and doubtless believes now, that the sentiment of the common people of all lands is decidedly on the side of peace.

In the third stanza as given in our hymnal the third line is a bit awkward with its overemphasis on "and." In Doctor Eaton's new *Student Hymnary* that line is altered to read, "The gathered statesmen's wise debate."

Observe that Doctor Holmes (see No. 137) puts peace last, not first, in the final line. Evidently his thought is that peace is useless, and hopeless of permanent achievement, unless it is founded on both justice and love.

SAWLEY

It was composed by James Walch (see No. 166) when a young man, and is found in most of our American hymnals with the date 1860. It is frequently used for Ray Palmer's hymn, "Jesus, These Eyes Have Never Seen," and also for Anna Steele's, "Father of Mercies, in Thy Word." In singing, the climactic character of the last line should be clearly brought out.

170. In Christ There Is No East or West

JOHN OXENHAM, 1908

In 1908 a great missionary exhibition was held in London. One of the features was a remarkable pageant, *Darkness and Light*, by John Oxenham. As a part of that pageant he wrote this hymn. Because the pageant was effective, and was seen by thousands during its repeated presentations, the hymn became widely known. It was included in the collection of Oxenham's poems, *Bees in Amber*, in 1913, and since then has found its way into almost every new hymnal.

It is appropriately placed in the section of our hymnal, "Missions and World Friendship." It is an excellent forerunner of such modern missionary hymns as Tweedy's prize hymn and Davis' hymn of Brotherhood.

Here is a challenge for memorization. Its strikingly poetic phrases (Oxenham is a real poet) are worthy of storing up in the mind: "His service is the golden cord, Close-binding all mankind"; "All Christly souls are one in him, Throughout the whole wide earth."

ST. PETER

It is more properly "St. Peter's" from St. Peter's Church, Oxford, where Alexander R. Reinagle, its composer, was the organist. It was composed in 1830 for a metrical arrangement of Psalm 118. It appeared in Reinagle's *Psalm Tunes for Voice and Pianoforte*.

The composer was born in Brighton, England, August 21, 1799. He died April 6, 1877.

171. When Wilt Thou Save the People

EBENEZER ELLIOTT, 1850

We have found many good hymns written by clergymen; here is one by a business man, an ironmonger, of Sheffield, England.

Ebenezer Elliott was born in 1781, and died in 1849. He was called "The Corn-Law Rhymer," because he wrote poems advocating the repeal of the corn laws. Most of these poems were published in a Sheffield newspaper. He was a forerunner of the social reformers of recent days.

It is important that this hymn should be properly "introduced" to the congregation before they are asked to sing it. A brief sketch of the living conditions of the common people in England in the 1840s might help to emphasize its prayer for "the people." Study the repetition of that phrase—eight times in twenty-four lines. Then observe his declarations about them—"Flowers of thy heart," "Thine they are, thy children."

Note that the climax of the prayer is that they shall be saved, not only from vice and oppression, but especially from despair. The year 1850 was a long time ago, but this prayer for the people is needed today as truly as then. A good hymn to sing in the present crisis.

COMMONWEALTH

A tune that rightly belongs to these words, and was written to fit them. It was the inspiration of a moment. Josiah Booth (1852-1929) was organist at Park Chapel, London, for forty-one years. He received this poem from a friend, requesting a tune for it. He is said to have composed COMMONWEALTH in ten minutes.

172. Go, Labor on: Spend, and Be Spent

HORATIUS BONAR, 1843

One of the most interesting things about hymns is the variety of their backgrounds. We go now from an English ironmonger to a Scotch preacher.

Horatius Bonar was a man of very different background and training from Ebenezer Elliott. He has been aptly described as a "theologian, poet, preacher and saint." His life centered in Edinburgh, where he was born (December 19, 1808), educated, ordained (in 1838) and pastor of the Chalmers Memorial Church (from 1866 to his death in 1889). In 1883, he was honored by election as the Moderator of the Church of Scotland.

The hymn was written in 1843 for the encouragement of some workers in a mission at Leith, where there seemed to be much more "stony ground" than "good soil." It was called "The Useful Life," and was first printed in a small pamphlet containing only a few hymns. The original arrangement had eight stanzas.

MISSIONARY CHANT

It was composed by Heinrich C. Zeuner in Boston, in 1832, for the hymn "Ye Christian Heralds, Go Proclaim." Zeuner was born in Eisleben, Saxony, September 20, 1795. He came to America when he was twenty-nine. He was honored by election as president of the Boston Handel and Haydn Society. In his collection, *American Harp* (1832), of nearly four hundred pages, all but five of the tunes were of his own composition. He died in Philadelphia, 1859.

173. O God of Love, O King of Peace

SIR HENRY W. BAKER, 1861

Here is another prayer for peace, to match John Haynes Holmes (see No. 169). Though the one was written during the World War and the other during our Civil War, there is an interesting similarity. Both are prayers, both have a deep consciousness of God's overruling providence, and both reveal a deep and abiding trust in God as "a very present help in trouble."

The Reverend Sir Henry W. Baker (see No. 133) wrote this hymn for the section, "Hymns in Times of Trouble," in the first edition of *Hymns Ancient and Modern*, 1861.

In moments of discouragement study with care stanza 3, "Where rest but on thy faithful word?" In the fourth, the author links heaven's "holy love" with earth's need of peace, and prays most significantly, "O bind us in that heavenly chain."

HESPERUS

It is also known as QUEBEC. It was composed in 1854 for Keble's evening hymn, "Sun of My Soul," and was circulated in manuscript among the friends of the composer—a nineteen-year-old Oxford student. This was Henry Baker, not Henry W. Baker, as mistakenly printed. Its first appearance in a hymnal was in 1866, in *Hymns for the Use of the English Church*.

Baker was a civil engineer; born in Nuneham, Oxfordshire, 1835, died at Wimbledon, April 15, 1910. He became interested in music, and received the degree of Bachelor of Music from Oxford in 1867.

The tune has beautiful and quieting harmonies which well fit a prayer for peace. Of course the Amen is needed at the end.

174. O Father, Thou Who Givest All

JOHN HAYNES HOLMES, 1914

This hymn of America's twentieth century offers a comparison with the much more familiar nineteenth century English words, "For the Beauty of the Earth" (No. 34) and, "My God, I Thank Thee" (No. 179).

It is a true thanksgiving hymn, inclusive in its mention of many of the common and constant blessings of life. The phrase, "the grace of home," has bound up in it a real challenge; it should make parents, especially, stop and ask, Is there a real graciousness in our home?

What are friends and teachers for? Doctor Holmes has a fine suggestion—"Our joys and hopes and fears to share." It would be a good thing to mark the verbs of the last two stanzas. This New York pastor evidently believes in life as a sphere of action, a place of opportunity to do things. Six verbs in one stanza, and five in the other, seem to crowd the lines with *something doing all the time*.

(For John Haynes Holmes see No. 137.)

BELOIT

Composed by Carl G. Reissiger, who was born January 31, 1798, near Wittenburg, Germany. He was an industrious composer, with more than two hundred pieces to leave as his legacy. But he is not listed among the better-known composers, perhaps because of the lack of any striking originality. He died November 7, 1859.

175. O Lord of Heaven, and Earth and Sea

CHRISTOPHER WORDSWORTH, 1863

Three countries are represented in the group of seven hymns in this Thanksgiving section—America, England and Germany. This is another indication of the scope and variety of our hymnal.

From the work of a very modern New Yorker, we turn to that of an English Bishop, Christopher Wordsworth. Yet, significantly enough, we find the opening line of the former repeated in the closing line of the latter, "Who givest all."

Bishop Wordsworth is remembered especially for his Lord's Day hymn (see No. 13). This one is not so well known, although it is now included in many hymnals. It is well worth storing away among our "Memory Gems."

The new *Methodist Hymnal* includes an additional stanza of distinctly evangelistic flavor:

For souls redeemed, for sins forgiven,
For means of grace, and hopes of heaven :
What can to thee, O Lord, be given,
Who givest all?

A thought that should not be missed is in stanza 4—we derive from the "Lord of heaven and earth and sea," not only "our gifts," but also "our power to give."

ALMSGIVING

Composed for this hymn, in 1865, by that noted clergyman-musician, John B. Dykes (see No. 2). It is not one of the easiest tunes in the book, and certainly not of the catchy type. It will need to be learned, but the learning will bring the rich reward of acquaintance with a musical treasure.

176. We Plow the Fields, and Scatter

MATTHIAS CLAUDIUS, 1782

The first of the two German hymns in this Thanksgiving section carries us to the German countryside, to a harvest celebration, and to the story of it in a long poem, "Paul Erdmann's Fest." The picture is that of a group of peasant folks gathered in Paul Erdmann's kitchen to celebrate the bounteous harvest that has just been gathered. Claudius, a newspaper man, was a guest at this celebration and wrote it up in verse. He was the son of a Lutheran minister, and was born at Reinfeld, August 15, 1740. He studied law, became editor of the *Wandsbeck Messenger*, and later a government official. Though in his youth he followed the crowd into an antagonism to religion, in later life he returned to it, as this hymn clearly shows; it was written when he was forty-two. His death occurred in 1815.

The excellent English translation is from the pen of the gifted Jane Montgomery Campbell, the daughter of a London Anglican clergyman. She lived from 1817 to 1878, and wrote many hymns, especially for children. She is best known, however, for her translations of German hymns. This one was made in 1861.

Claudius' hymn, as originally written, had no less than seventeen four-line stanzas, with the refrain, "All good gifts." Very attractive are the pictures painted in the ones we have of the heavenly Father as the "giver of every good and perfect gift." Claudius includes all seasons here in preparation for the harvest—snow, breezes, sunshine, rain. To his reawakened Christian heart every season and all sorts of weather form part of the Father's giving. Beautiful indeed, both in thought and language, are the words of the second stanza: "He paints the wayside flower, he lights the evening star."

The climax of the hymn, in the last two lines of stanza 3, bring out a thought which cannot be emphasized too often. Thanksgiving songs and praises, even gifts of money and

chicken dinners for the poor, can never be a substitute for "our humble, thankful hearts."

DRESDEN

Wir Pflügen is sometimes given as its title. It was the work of a countryman and contemporary of Claudius'. Johann A. P. Schultz was seven years younger than Claudius, but he died fifteen years earlier (1747 to 1800).

Schultz' parents intended him for the ministry, but he thought otherwise and ran away from home to seek a career in music. After thorough training in Germany, France and Italy, he became conductor for the Court of Prince Henry of Prussia (1780-1787), then conductor for the Danish Court, at Copenhagen.

This tune appeared in *Lieder für Volksschulen*, published in Hanover, Germany, in 1800. It was introduced to England in the *Adult Bible Class Magazine*, in 1854.

The music calls for spirited, rapid singing and a glad and happy mood. It moves along quickly and naturally to a fine climax.

177. Come, Ye Thankful People

HENRY ALFORD, 1844

When he wrote this hymn Henry Alford had not attained to the dignity that was later his as dean of the great Cathedral of Canterbury. He was only thirty-four years old then, had been ordained only eleven years, yet had already made a name for himself. A precocious child, he had made a collection of hymns when only eleven years old. He became renowned for his scholarship, was a member of the New Testament Committee on the Revision of the Bible, and wrote a number of books. He lived from 1810 to 1871.

In the field of hymnody he is remembered chiefly for this hymn and his great processional, "Forward, Be Our Watchword" (1871).

This is one of the best known of all the Thanksgiving hymns, and should become even better known—by being made a required memorization of the curriculum of every church school.

ST. GEORGE'S WINDSOR

This music by Sir George Job Elvey (see No. 8) was composed in 1858, and takes its name from the Royal Chapel, where Sir George was organist for almost fifty years. The first association of this music with these words was in *Hymns Ancient and Modern*, in 1861.

There is a straightforward, energetic movement to this tune which fits it admirably to carry these words, and which almost compels the singers to "keep up to time."

178. Now Thank We All Our God

MARTIN RINKART, 1636

For the literary background of this three-hundred-year-old hymn we must go back centuries farther, to the apocryphal book of Ecclesiasticus (1:22-24). The historical background is the Thirty Years' War in Germany. Through all those difficult days Martin Rinkart was pastor of the Lutheran Church in his home-town of Eilenburg, Saxony. Since this was a walled city, it was constantly overcrowded with refugees from the surrounding villages and open country. The consequence was famine and pestilence. At one time Rinkart was the only clergyman left in the city, and he is said to have read the burial service for over four thousand people in a single year. Yet in spite of all that terrible experience, and in the very midst of it he was able to write a hymn of thanksgiving.

The translator, Catherine Winkworth (1829-1878), says of him: "He had the utmost difficulty in finding bread and clothes for his children, yet his hymns all breathe the same spirit of unbounded trust and readiness to give thanks."

The first two stanzas are based on the reference in Ecclesiasticus, and the third on the Gloria Patri.

NUN DANKET

Music by Johann Crüger. It was published in 1648 in Crüger's *Praxis Pietatis Melica* ("Tunes of Devotion, Sweet as Honey"). It is eminently fitted to these words. In the singing it should be noticed that in many cases the lines move on into the next without perceptible pause.

179. My God, I Thank Thee

ADELAIDE A. PROCTOR, 1858

That Adelaide Proctor knew something about "Creative Living" is evident not only from the tribute paid to her by Charles Dickens (see No. 24), and by her most famous song, "The Lost Chord," but also from her familiar hymns.

Miss Proctor (1825-1864) wrote poems under the pen-name "Mary Berwick," and sent them to Charles Dickens, who published them in his *Household Words*. He did not know that "Mary Berwick" was the daughter of an intimate friend. She was frail in body, and died when only thirty-nine.

This hymn is "different," in that it is wholly an expression of gratitude. There is no *asking* here. Think about the prayers we offer—how many times is there one of pure thankfulness, with no petition? This hymn, with "The Shadows of the Evening Hours" (No. 24), is taken from the volume of Miss Proctor's poems, *Legends and Lyrics*, published in 1858—with a complimentary introduction by Dickens.

Study the variety of the things Miss Proctor finds for which to give thanks. The omitted third stanza even finds a reason for thankfulness in pain!

WENTWORTH

This tune is another of the musical gems from the pen of Frederick C. Maker (see No. 91). It was composed for these words and appeared in *The Bristol Tune Book*, 1876. It follows the lead of the words in its contrasts. The singing should be light, happy and strong.

180. For All the Saints

WILLIAM WALSHAM HOW, 1864

Because this hymn is frequently thought of (and sometimes used) as a funeral hymn, it is seldom sung by young people. Even its inclusion in this young people's hymnal may have occasioned wonder. And there may be surprise at the printing of only one stanza. This is certainly not because the hymn has no others—the *Methodist Hymnal* prints six; the original had eleven.

Everyone to whom the hymn appeals should hunt it up in some other hymnal and read as much as possible of the whole hymn, to get the full value of Bishop How's tribute to the "saints" of old. His thought of their contribution to our present lives is a challenging one. It finds, perhaps, its most beautiful expression in the fifth stanza:

And when the strife is fierce, the battle long,
Steals on the earth the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia! Alleluia!

(See No. 74 for brief biography of Bishop How.)

SARUM

Music composed for these words in 1869. It was first published in *The Sarum Hymnal* (hence the name), a book for use in the diocese of Salisbury. Sir Joseph Barnby was the composer. (See No. 14.) The time should be set fast enough to make it possible for ordinary singers to hold those whole notes of the last staff their full four beats. There is a splendid dignity to the tune that should be felt by all who sing it.

181. Hark, Hark, My Soul!

FREDERICK W. FABER, 1854

Though it may not be used very often, this great hymn by F. W. Faber (see No. 121) should be one of the "memory gems" of the hymnal. F. J. Gillman has said of Faber: "As a hymnist, he did for Roman Catholicism what Watts did for Nonconformity, and Heber for Anglicanism."

In its original form there were seven four-line stanzas; the sixth is one of the most beautiful:

Rest comes at length, though life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journeys end in welcome to the weary,
And heaven, the heart's true home, will come at last.

Set here to what H. Augustine Smith has well called "the plaintive wistfulness of Henry Smart's tune," this hymn appeals to both the poetic sense and the musical ear.

PILGRIMS

This tune is the most popular setting in America for Faber's words. It was composed for them by Henry Smart (see No. 64) in 1868, for the Appendix to *Hymns Ancient and Modern*. There seems to be the same sort of affinity here between hymn and tune as there is between "My Faith Looks up to Thee," and OLIVET; and "Holy, Holy, Holy" and NICÆA.

VOX ANGELICA was also composed for these words in the same year, 1868, by that master tune-writer, John B. Dykes (see No. 2). For choral rendition as a hymn-anthem, it is likely that Dykes' tune might be preferred. Smart's, however, has advantages for congregational singing.

The singing should be thoughtful, not too fast, and with attention to the harmony.

182. All Beautiful the March of Days

FRANCES W. WILE, 1912

How often do congregations thank God for the beauties of the winter? When W. C. Gannett and F. L. Hosmer were revising *Unity Hymns and Carols*, twenty-five or so years ago, and wanted hymns for the seasons, they found plenty for spring, summer and autumn, but none for winter. Later this hymn was written at their request, to fill that gap.

Mrs. Frances Whitmarsh Wile was born in Bristol Valley, New York, in 1875. Her childhood days were spent in that secluded valley—where mails came in only once a week in winter. She knew from experience that “silent loveliness” of which she sang. The later years of her life have been spent in Rochester.

It is well to read Job 38:22, 29, and Psalm 147:16, 17, as preparation for the singing of this hymn.

SHACKELFORD

It is by Frederick H. Cheeswright, and was composed in 1880. It should be sung with a quick tempo and with due regard to the softening of the tones on “silent loveliness” and “solemn splendors of the night.” In the last stanza the natural retard of the last line must not be accompanied by any softening of the tones. “The wonder of thy name” calls for strong, sustained, triumphant tones.

183. The Summer Days Are Come Again

SAMUEL LONGFELLOW, 1859

From winter, our hymnal takes us directly into summer. Not because there are no hymns of spring, but because of the compelled omissions of a small book. The final stanza of Isaac Watts', "With songs and honors sounding loud," is a beautiful picture of the joyous release of nature in spring; and Timothy Dwight has a fine song of spring, preserved in Eaton's new *Student Hymnary*.

Samuel Longfellow (see No. 37) had a genuine poetic sense and a real love for God's revelation in nature. Observe those lilting phrases in the first stanza, "Winging thoughts and happy moods of love and joy and prayer." The old *Hymnal for American Youth* (1919) prints three stanzas for this hymn, using the following as the first:

The summer days are come again,
With sun and clouds between,
And, fed alike by sun and rain,
The trees grow broad and green:
Spreads broad and green the leafy tent,
Upon whose grassy floor,
Our feet, too long in cities pent,
Their freedom find once more.

There is a unique expression in contrast in the second stanza. The winging birds sing his praise, but it is "unconsciously they sing"; instead, "We know who giveth all the good," therefore, "We lift our song to him."

LAND OF REST

Composed, in 1879, by Richard S. Newman. Diligent research has failed to reveal any information about this composer except the date of his birth, 1850.

184. O Blessed Day of Motherhood!

ERNEST F. MCGREGOR, 1925

Here is another hymn of the present, showing that the editors of our hymnal regarded a true hymn-book as an ever-expanding collection, not a closed repository of the treasures of the past.

There are few distinctive Mother's Day hymns, and it is well to have this one available. Because it is new, as well as because it has some very important thoughts as to the real significance of Mother's Day, it should be read aloud with care before it is sung. The reader will, of course, pay special attention to the punctuation, so as to bring out clearly the meaning of each subordinate clause. He will also make clear by his emphasis the development of thought as the stanzas progress—"blessed," "sacred," "precious," "wondrous—day of motherhood."

Very wisely this author does not allow Mother's Day to stop with an expression of love to Mother. He links up that expression with the "Source of every good," and prays that "Thy children thee adore."

MATER

Composed by Arthur Depew for this hymn, and is probably new to most users of our hymnal. It should be played on the piano or organ before there is any attempt to sing it. The rhythm, the points of emphasis, and the relation of the notes to the words should be clearly sensed at the beginning.

185, 186, 187. Three Negro Spirituals

If anyone should wonder why two pages of our hymnal are given to Negro Spirituals, the following quotation from Prof. Newman I. White, of Duke University, will help him to understand their significance:

"The 'Spirituals' are valuable, not only as music, but as a complete expression of a race to whom religion is still more of a vital reality than to any other element of the American population. They are most solidly based upon 'de good Book.'"

That outstanding Negro, Booker T. Washington, writing of the Spirituals, said: "The plantation song in America, although an outgrowth of oppression and bondage, contains surprisingly few references to slavery. No race has ever sung so sweetly, or with such perfect charity, while looking forward to the 'Year of Jubilee.'"

The singing of Negro Spirituals by white people is apt to be a bit disappointing. Either it is a musical "showing-off," or it becomes an attempt at aping something not clearly understood. Back of these songs lie the long years of suffering, the deep and genuine religious fervor of the Negro race, and a spontaneity of expression which makes each rendition of even the most familiar song a new event. Some degree of appreciation of this background is essential to the singing of these songs.

185. Lord, I Want to Be a Christian

is the voicing of a genuine desire. It must not be sung to entertain, for it is sincere worship. Whether sung by the entire group at a young people's meeting, or as a solo in a church service, the words must be *meant*. Real reverence is a first essential in the use of this Spiritual.

It should be noticed that there is progression here—a real progress that should be the prayer of every Christian, white or black—"I want to be more loving," "more holy," "more like Jesus."

186. Steal Away

is one of the most familiar of the Negro songs. Amid the suffering and oppression of slavery days—and perhaps more recent racial discrimination—the Negro looks beyond; is keenly, joyously conscious that, “I ain’t got long to stay here.” So he expresses the longing of his soul, that, in spite of the fact that “Poor sinner stands a-trembling,” he may speedily “steal away to Jesus,” whose welcome to the weary and the heavy-laden is both real and certain.

187. Jacob’s Ladder

might wisely be preceded by the reading of Genesis 28: 11-17, to give the proper setting to the singing. Heaven is very real in the Spirituals. And it is always “up,” “climbing,” “Every round goes higher, higher.”

188. Praise God, from Whom All Blessings Flow

(The Doxology)

THOMAS KEN, 1695

In the comment on Bishop Ken's "Morning Hymn" (No. 15), these four lines were referred to as, "Perhaps the best-known quatrain of English poetry." No qualifying "perhaps" is necessary for the statement that the four lines are the most *widely used* quatrain of English poetry. Every Sunday morning, in thousands of churches of every sort, size, creed and condition, hundreds of thousands of worshippers lift hearts and voices in these magnificent words of praise. Though it is nearly two hundred and fifty years old, the Doxology is ever fresh and new as each new Lord's Day comes around. Bishop Ken once expressed his ambition in this verse:

And should the well-meant songs I leave behind,
With Jesus' lovers an acceptance find,
'Twill heighten e'en the joy of heaven to know
That in my verse the saints hymn God below.

How strikingly has that ambition been realized!

OLD HUNDREDTH

The tune—not "Old Hundred"—comes down from the *Genevan Psalter* of 1551, for which it was composed—or adapted—by Louis Bourgeois for Psalm 134 (not originally for Psalm 100).

Bourgeois (1500-1561), who had followed Calvin to Geneva, was commissioned by this Reformation leader to prepare the music for the *Genevan Psalter*. When the Puritans returned to England, after the death of Mary, they brought the *Genevan Psalter* with them, and so introduced "Old Hundredth" to England.

189. Glory Be to the Father

(The Gloria Patri)

GREEK, SECOND CENTURY

Another hymn of praise to the triune God which is in constant and universal use is the Gloria Patri, called by the Fathers of the Church, "the Lesser Doxology." That title was given to it to distinguish it from "The Greater Doxology," which was the enlarged "Gloria in Excelsis Deo," the song of the angels at the birth of Jesus.

This hymn takes us back to the dawning days of the Christian church, at least to the second century—possibly in its first lines to the time of the apostles themselves. (Compare it with the fragment of a very early Christian hymn preserved in 1 Timothy 3:16, American Standard version.)

Those heroic Christians of Rome, who had to hold their meetings in underground burial places, the Catacombs, almost certainly made those hollow caves of the dead resound with God's praise in some of these very words. It is known with certainty that by the fifth century the quatrain was complete as we have it now.

THE TUNE

The tune here used is that by Henry W. Greatorex (see No. 110), composed in 1851. Though the tune by Charles Meinecke is used in some hymnals, this one by Greatorex is the more common.

One important suggestion—in singing the Gloria it should be remembered that this is a hymn of *praise* and should be sung in glad, full tones, not with bowed heads; and softly, as if it were a response after prayer.

190. The Lord Is in His Holy Temple

(*Habakkuk 2: 20*)

This is a call to worship, which may be used by the minister, or leader; or responsively by the minister and congregation; or sung by the choir, or the congregation. It is the message of the prophet Habakkuk, a striking conclusion to the stirring challenge he offered to the worshipers of idols. The whole passage should be read to get the background (*Habakkuk 2: 18-20*).

QUAM DILECTA

The music is by George F. Root, well known years ago as editor of many collections of songs. Fanny Crosby was at one time a pupil of his in the New York School for the Blind. He was born in Sheffield, Massachusetts, August 30, 1820. At twenty-one he was assisting Lowell Mason in the teaching of music in the public schools of Boston. In 1859 he moved to Chicago, where he was associated with a brother and a Mr. Cady in a music-publishing firm. He died at Bailey's Island, Maine, August 6, 1895.

His QUAM DILECTA is quiet music, well fitted to this call to pause and worship.

191. Hear Our Prayer, O Lord

GEORGE WHELPTON (Circa 1900)

This prayer response is in common use by church choirs. The music has a beautiful and effective harmony. Its composer was born in Redbourne, England, May 17, 1847, and was brought to America when a young child. He served in the Civil War, studied music under H. R. Palmer, and was a choir director in Buffalo churches from 1903 to 1925. He died at Oxford, Ohio, November 25, 1930. Mr. Whelp-ton was also the arranger of these words.

Now that this beautiful response is made available for general use in our hymnal, might it not be a good plan to use it occasionally for group singing after prayer, in the church school or the young people's society?

Obviously, whenever used, it will be sung softly, and with bowed heads. It is so very short and so harmonious that after a few times the better-trained singers in the group will be able to sing it without the books, which will make it much more effective.

192. Holy, Holy, Holy

(Isaiah 6:3)

Our hymnal gives no less than three arrangements of the words Isaiah heard from the lips of the seraphim. They are those of Bishop Heber (No. 2); Miss Lathbury (No. 19); and this one from "The Holy City," by Gaul. This SANCTUS will be more effective if the singers have fresh in their minds the story of the young Isaiah and his vision.

Although this is not exactly a call to worship, nor yet a response after prayer, it can be used with real appropriateness in either place.

Another form of the SANCTUS gives some additional words: "Holy, Holy, Holy, Lord God of Hosts, Heaven and earth are full of Thy glory: Glory be to Thee, O Lord most High."

Although this time is four-four, the singing of so solemn a declaration will be somewhat slow, in full, rounded tones, and with real dignity.

193. We Give Thee But Thine Own

WILLIAM W. HOW, 1858

This beautiful offertory prayer by Bishop How is rightly placed here under "Responses." It is one of the finest aids for the congregation in expressing its devotion as the offerings are brought forward. If prayer is offered before the ushers begin to receive the gifts, then the way is cleared for the use of this hymn as a dedication of the offering.

These two stanzas are the first section of a long hymn by Bishop How (see No. 74). The other stanzas are a clear revelation of the author's life and work, and might wisely be hunted up in some other hymnal.

SCHUMANN

The tune, SCHUMANN, is an adaptation from something by Robert Schumann, in Mason and Webb's *Cantica Laudis*, Boston, 1850.

194. All Things Come of Thee, O Lord

(1 *Chronicles* 29: 6-19)

This second offertory response uses the words of David on the occasion of the presentation of the offerings for the building of the temple. Its use might wisely be preceded by the reading of a portion of David's prayer (especially verses 11-14).

The beautiful music of this chant is arranged from Beethoven. It is not at all difficult and can easily be learned by the average congregation. It may wisely be used in connection with the previous one, using the first for several months and then turning to the second. This chant, naturally, calls for a much slower tempo than does the SCHUMANN tune.

195. Amens

The use of an AMEN ("So be it") at the close of a hymn-tune is an ancient and universal custom. It certainly goes back to A. D. 1583. In that year a book of hymn-tunes was published in London, by one William Hunnis, with the striking title, *Seven Sobs of a Sorrowful Soul for Sinne*. This book included an Amen with every tune. Most modern hymnals have followed its example. *Hymns for Creative Living* omits it from twenty of its tunes. Half of these are of the type of the Gospel Song, where an Amen would be out of place.

Though regularly provided, the use of the Amen is of course optional. It belongs naturally with all prayer-hymns, and with most hymns of the more dignified worship type. It is hardly necessary after such hymns of action as, "Lead On, O King Eternal," and "Stand Up for Jesus."

The DRESDEN AMEN is so called from its use in old times at the Dresden Court. Wagner used it in his "Parsifal," and Mendelssohn in his "Reformation Symphony."

The THREEFOLD AMEN is especially adapted for choir use after Prayer or the Benediction. It is Danish in origin.

Prayers

(From *Hymns for Creative Living*)

Public Worship

Accept, O Lord, the worship which I offer to Thee in this place with Thy people. May I share in the solemn service of Thy house with a mind cleansed from evil and wandering thoughts, and with a heart filled with desire for communion with Thee. Pardon my sins, and kindle my affections that I may be able earnestly and devoutly to join in the prayers and praise of Thy church. Strengthen with the Holy Spirit him who declares the gospel of Thy grace, and in every company seeking Thee and waiting on Thy salvation do Thou manifest Thy presence; for the sake of Jesus Christ, Thy Son. Amen.

For Forgiveness

Forgive me, most gracious Lord and Father, if this day I have done or said anything to increase the pain of the world. Pardon the unkind word, the impatient gesture, the hard and selfish deed, the failure to show sympathy and kindly help where I had the opportunity, but missed it; and enable me so to live that I may daily do something to lessen the tide of human sorrow, and add to the sum of human happiness; through Him who died for us and rose again, Thy Son, our Saviour Jesus Christ. Amen.

FREDERICK B. MEYER.

The Clean Soul

O Lord, enable us to rise above all sins of temper and habit. Drive out from our hearts the secret suspicion, the lurking grudge, and the wish to speak evil of any man. Teach us the importance of keeping our own souls clear of bitterness and all anger, lest we be weakened thereby in

our inner life and embarrassed in our communion with Thee. Unite us with our fellows in the love of honor, truth and Thee, and may our hearts be cleansed by faith in the Son of God, who loved us and gave Himself for us. In the name of Him who called his disciples "Friends." Amen.

The Call of God

Our heavenly Father, Thy call is upon us, for Thou has summoned us into the highest service which the universe offers to mankind. We see on every side the work that is to be done, and we know that only those who have seen the vision of God's purpose can accomplish it. We join our voices in the prayer for men of faith and courage to take up the tasks of leadership in the age which is upon us. And as we join in the call, we know that by the right kind of public service we can help to bring the answer to pass. Make us true citizens, that we also may be worthy of a place in the City of God. Amen.

Awareness

Our Father God, we thank Thee for the time in which we live; that our day is in a wonderful way Thy day, that the scope of fruitful activity is wide and varied, furnishing a place for service for each of us and a use for every talent. We rejoice that the highest and holiest interests are offered for our attention and activity. Forbid that we should live dumbly in the presence of these. "Take the dimness of our souls away." "Stab our spirits broad awake." Make us aware. By the inspiration of Thy Holy Spirit, may we have the insight to follow Thy truest prophets in our day and discern Thy way through the world. We would know the signs of the times and have the resolution to be constant in our devotion to the causes which make for justice and righteousness. So shall we be one with Thee and with all others of Thy servants in bringing Thy kingdom, for Jesus' sake. Amen.

MRS. B. W. LIPSCOMB.

Our Home

Our Father, we thank Thee for our home. It is the joy of every day to us that Thou hast set us in a circle of loving souls whose lives we can influence, and whose purposes we can share. Bless the little children, the young, and men and women of maturer life, and those who go down to the great deep. Bind us together in unity and helpfulness. May no ungentle word or ungenerous ambition creep in to mar the serenity of this good place. And may we all so shape our lives that hereafter we may renew our family circle in the Father's home. In the name of Him who taught us to call thee Father. Amen.

Prayer for Friendship

We thank Thee for the gift of friendship, that makes people care for one another, for the power of love that drives out that which is greedy and mean in human hearts. We thank Thee for those who make our lives happy. May we give them comradeship and love in return. Keep us from being fickle, and make us dependable and loyal. Guide us in our friendships that we may choose high-minded and worthy companions, whose association will make us better men and women, and who will be our life-long friends. Above all, we want Thee as our closest Companion through life. Through Christ, the truest Friend. Amen.

Influence

We thank Thee, our Father, that what we do now abides through the years and brings forth fruit. We thank Thee that we may live so according to the teachings of Christ that we may help our family and friends in after years. Help us to see eternal values in what we do now; and grant us Thy wisdom in all our choices and decisions. As the influence of our Christ has grown through the centuries, so may our lives, too, bless those who follow us, and thus know the possibilities of an immortal life. Through Jesus Christ, who showed us the way to life. Amen.

Courageous Adventure

O God, we who are young today, we who face the most glorious opportunity that the youth of any generation has ever been privileged to face, we in whose hands lies the power of creating a new world as different from the old as sunshine is from darkness, we who thrill with tales of heroes and the deep desire to perform as magnificent deeds as those of our fathers and our older brothers—O free us from the fear that peace will rob us of romance and adventure. Make us to realize that our task of service and of valor is to be the building of that new world upon the ruins of the old; the reshaping of social relations between classes and nations; the pursuit of spiritual truth and beauty; the killing of cruel and evil forces in human nature; the conquest of disease; the resurrection of art and poetry and lovely handicrafts; the calling back of song and laughter to human life; the joy of flight made safe from death; the prolongation of human life by new discoveries of science; and the revealing of life and death by faith reestablished in the soul of the world. These will be adventures enough to demand the last ounce of our energy a thousand years from now. O Thou God of High Endeavor, steel us to take this great adventure. Make us take this chance! Amen.

The Church

O God, we pray for Thy church, which is set today amid the perplexities of a changing order, and face to face with a great new task. We remember with love the nurture she gave to our spiritual life in its infancy, the tasks she set for our growing strength, the influence of the devoted hearts she gathers, the steadfast power for God she has exerted. When we compare her with all other human institutions, we rejoice, for there is none like her. Amen.

WALTER RAUSCHENBUSCH.

The Toilers of the World

Heavenly Father, we bring to Thee this day the toilers of the world, those who struggle at the hard tasks of this

social order. We pray for them with confidence, knowing that the heart of infinite love, the mind of infinite understanding, is surcharged with sympathy for their needs and appreciation of their place in the coming kingdom of peace. For Thou didst elect to reveal Thyself to men in the form and service of a working man; the hand that was nailed to the cross was the hand of a carpenter. How grateful we are for this kinship. May it be real today to the world's workers. Give them joy in their work and peace in their hearts. Curb the selfishness, the materialism, the irreverence, the unrighteousness among them, and give them leaders who fear God and regard the eternal interests of man. Bring, O Lord, the just and righteous settlement of every dispute between employer and employed. Let the motive of profit be secondary to the motive of service. Hasten the dawning of the day when the industrial world shall be a part of the kingdom of God, dominated by the ideals and purposes of Christ and an agency in the furtherance of his will. This we ask in the spirit of Christ. Amen.

ELMER T. CLARK.

Thanksgiving for the World

O God, we thank Thee for this universe, our great home; for its vastness and its riches, and for the manifoldness of the life which teems upon it and of which we are a part. We praise Thee for the arching sky and the blessed winds, for the driving clouds and the constellations on high. We praise Thee for the salt sea and the running water, for the everlasting hills, for the trees, and for the grass under our feet. We thank Thee for our senses by which we can see the splendor of the morning, and hear the jubilant songs of love, and smell the breath of the springtime. Grant us, we pray Thee, a heart wide open to all this beauty, and save our souls from being so steeped in care or so darkened by passion that we pass heedless and unseeing when even the thornbush by the wayside is aflame with the glory of God. Amen.

WALTER RAUSCHENBUSCH.

World-Wide Evangelism

Father of all mankind, we hail with gladness the signs of Christ's advancing kingdom. Not till all the nations know and love Him shall we be satisfied. The promises of Thy word are very precious to us, and they assure us that every knee shall bow to Him, in reverence and glad surrender. Give us a share, we beseech Thee, in this great work of world-wide evangelism. Fill our souls with the broadening and enriching purposes of the cross. May nothing less than the best we can do for the advancement of the great cause satisfy us, and may the offerings we make of life and possession be such as we dare place in the pierced hand of our Lord. In his name—Amen.

For Radiant Youth

Our Father, we thank Thee for the springtime of life, for its freshness and beauty. We thank Thee for the enthusiasm and radiance of youth. We would that all the powers with which Thou hast endowed young men and young women might be consecrated to Thee, so that no gift might be marred, none mutilated, none lost; but that all might be kept and invested and thus enriched and multiplied in Thy service. Let the young people know of Thy loving solicitude, Thy sympathetic care, and Thine infinite wisdom for the right employment of life, and may they find in their deepest inner experience the sweetness and glory of Thy reward. For Jesus' sake. Amen.

MRS. J. M. DAWSON.

A Balanced Life

Eternal God, we pray Thee that thou wilt unify our lives. Bring proportion and peace out of their confusion. Forgive us our aimless living, the random dispersion of our souls in things that matter little or not at all. Give us faith in something so beautiful and good that our lives will be drawn into symmetry by our vision and love of it. Save us from cynicism, from skepticism, from all those maladies of the mind and moods of the spirit that despoil life of

worth. Give us love, O God. Bestow on us the fine gift of friendliness. Forgive us for our angers, hatreds, grudges, and vindictiveness. Below all our differences teach us our brotherhood. Beyond all our varieties teach us our common goal. We ask it in the name of Christ, Amen.

HARRY EMERSON FOSDICK.

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